The Inland Printer



The Leading Business & Technical Journal of the World in the Printing & Allied Industries

AUGUST 1924 VOL. 73. NO. 5

Now is the Time for Creative Selling

RIGHT NOW—your customers and prospects are in a receptive mood for ideas to increase their business.

What are *you* doing along this line? In the STRATHMORE TOWN Series you will find many salable ideas for various kinds of business. The Men's Shop Booklet for instance, shows how sporting goods, luggage, shoes, cravats, top coats and other men's accessories can be sold through the mail.

Also the STRATHMORE Women's Shop Book, Bank Book and Furniture Portfolio have definite suggestions for other businesses. If your "STRATHMORE TOWN" Booklets are missing write for more copies.

Make a suggestion in dummy form for each one of your most likely prospects. Possibly an announcement, a folder, a booklet, a broadside or a mailing card.

Keep in mind that Direct-by-Mail Advertising to be effective must be read. Make it inviting. Use good copy, appropriate illustrations, effective typography, well printed on *quality paper.*

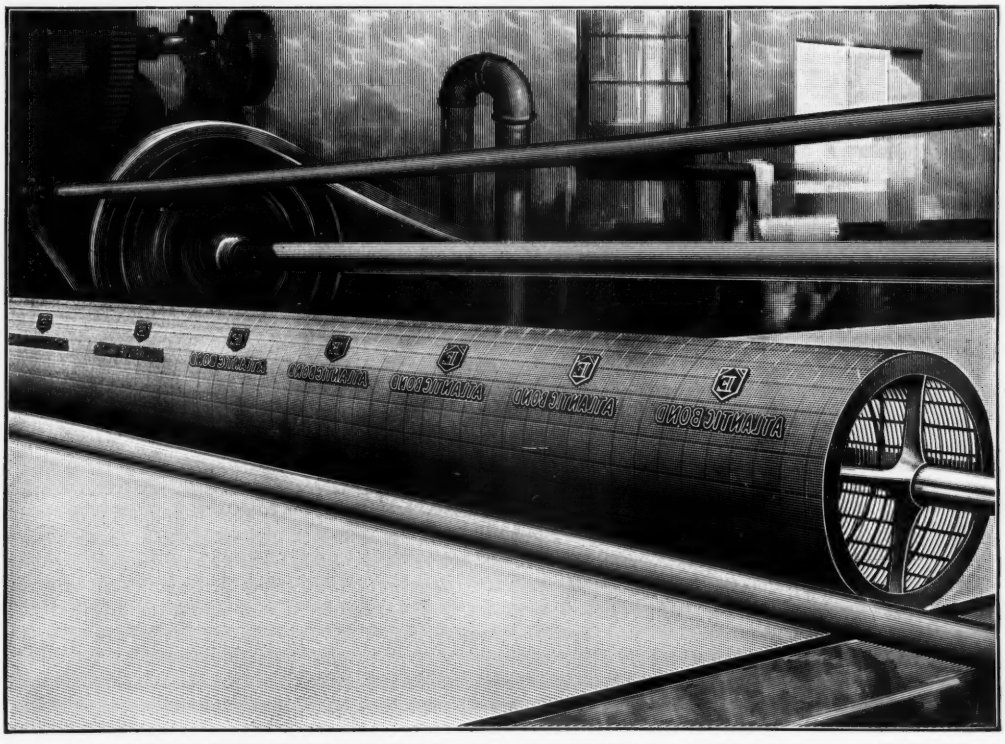
For Quality Papers look to THE PAPER MILLS' COMPANY. Ask us to help by furnishing dummies, sample sheets, special envelopes, helpful suggestions, etc.

THE PAPER MILLS' COMPANY

Paper Merchants :: Envelope Manufacturers

517-525 South Wells Street, Chicago

5



Atlantic Bond is an *economical* paper, not only because of its low price, but also because of its low *cost* in the pressroom. On its smooth, tub-sized surface you can print from type or plates, including fine screen halftones when necessary, almost as easily and effectively as on coated book papers. The watermark *helps* instead of hindering, because it is a genuine watermark, made with a dandy-roll, and will not show through, as surface marks do, where designs or illustrations are printed over it.

EASTCO

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



We Carry in Stock:

132 Items of Colored Book Paper
1522 Items of Cover Paper

—

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

Equip your Job Presses with the

A-K Push Button Control Motors

and you'll get the highest efficiency out of your presses

We manufacture motors of all kinds, including the Polyphase Slip-Ring Variable Speed Motors for larger size presses, and Constant Speed Polyphase Motors for ordinary power work required on paper cutters and other apparatus running at constant speed.

Write for Illustrated Circular and Price List.

NORTHWESTERN ELECTRIC CO.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Cal. 8 N. Sixth St., Minneapolis, Minn.

The INLAND PRINTER

Vol. 73, No. 5 HARRY HILLMAN, Editor August, 1924

Published Monthly by

THE INLAND PRINTER COMPANY

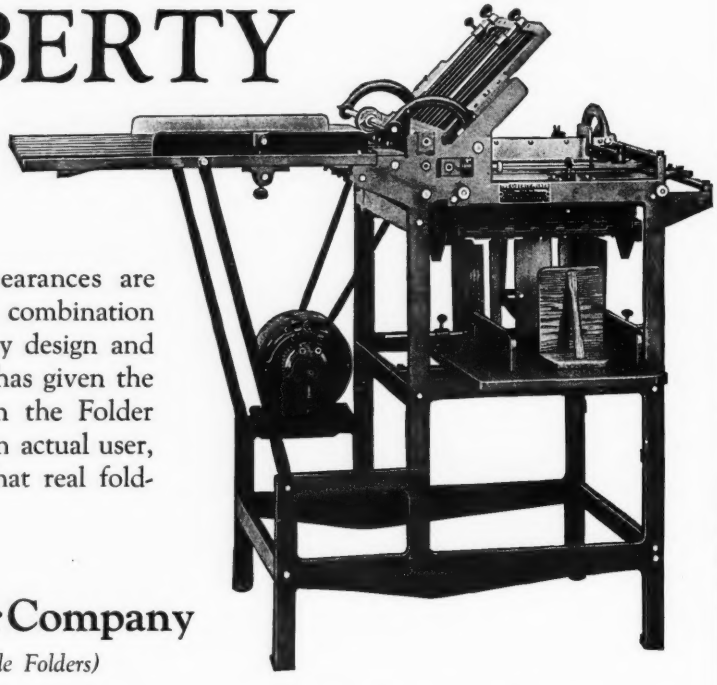
632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

The LIBERTY



All Folding Machines Look Alike

as far as outward appearances are concerned, but it's the combination of good materials, brainy design and expert assembling, that has given the Liberty its leadership in the Folder field. Unless you are an actual user, you may *never* know what real folding economy means.

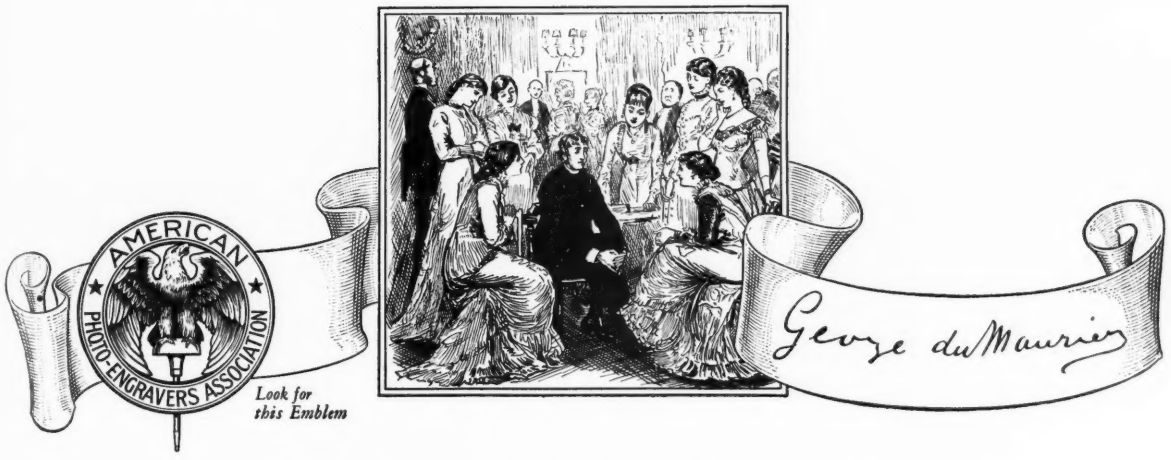
—

The Liberty Folder Company

(Manufacturers of Simple Folders)

Sidney, Ohio

Agencies in all the Principal Cities



The Birth of the Best Seller

By James Wallen



GEORGE DU MAURIER, author of the immortal "Trilby" and "Peter Ibbetson" was the inventor of the "best seller" among books. Du Maurier had the felicity to be an accomplished artist as well as a spinner of yarns.

"Trilby" caught the fancy like a new fashion, when it appeared with Du Maurier's illustrations. The story was serialized in Harper's Magazine.

The speedy acceptance of "Trilby" was due in large and certain measure to the pictures which illustrated the text. And so the best seller was born. Folk have not changed greatly since Du Maurier's boutonniere and diamond days. I predict that all live publishers will soon return to his way of winning the readers' market.

With our electrical methods of distribution a picture on the artist's easel may gladden the eyes of millions within a fortnight. An idea conceived on Monday can be a living thought of the masses by week-end.

Any picture thrown off by brush, pen or pencil may be reproduced with absolute fidelity and amazing rapidity. The photo-engraving process resolves thought into action like a vitalizing chemical.

George Du Maurier evidently believed that "Your Story in Picture Leaves Nothing Untold." Alert business men and publishers are using more and better engravings.

In a little booklet for the American Photo-Engravers Association, I tell you how the engraving craft is protecting your interests. Ask your engraver or the American Photo-Engravers Association for a copy of *"The Relighted Lamp of Paul Revere."*

AMERICAN PHOTO-ENGRAVERS
ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyrighted 1914, American Photo-Engravers Association

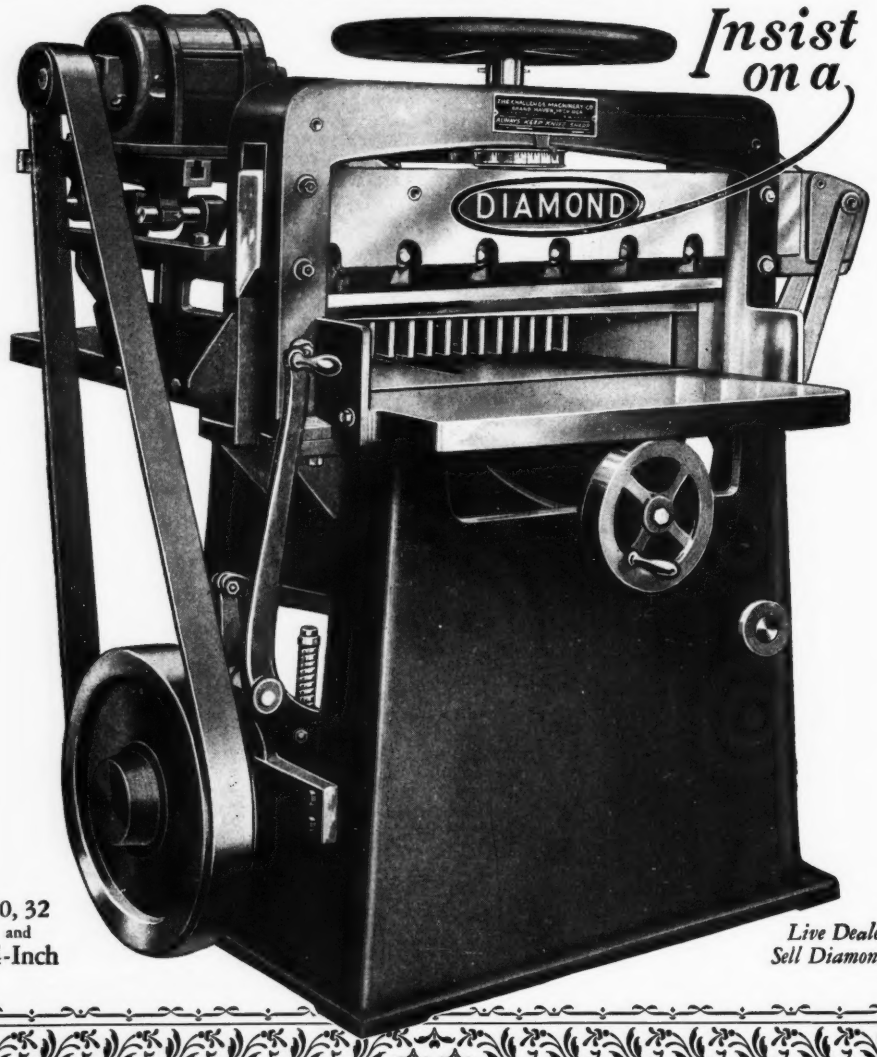
Diamond Power Cutters

Always Excel Because They Cut Well

THE many thousands of satisfied users of the Diamond throughout the world are enthusiastic boosters, because they know the built-in quality of the cutter—its great durability, its permanent accuracy, its Gibraltar-like stability; its great power under all conditions; its ease of handling; its many conveniences for the operator; its fine finish and pleasing design. They know that in the Diamond they have the best power paper cutter that money can possibly buy.

The Challenge Machinery Co., Grand Haven, Mich. Chicago, 124 S. Wells St. New York, 220 W. 19th St.

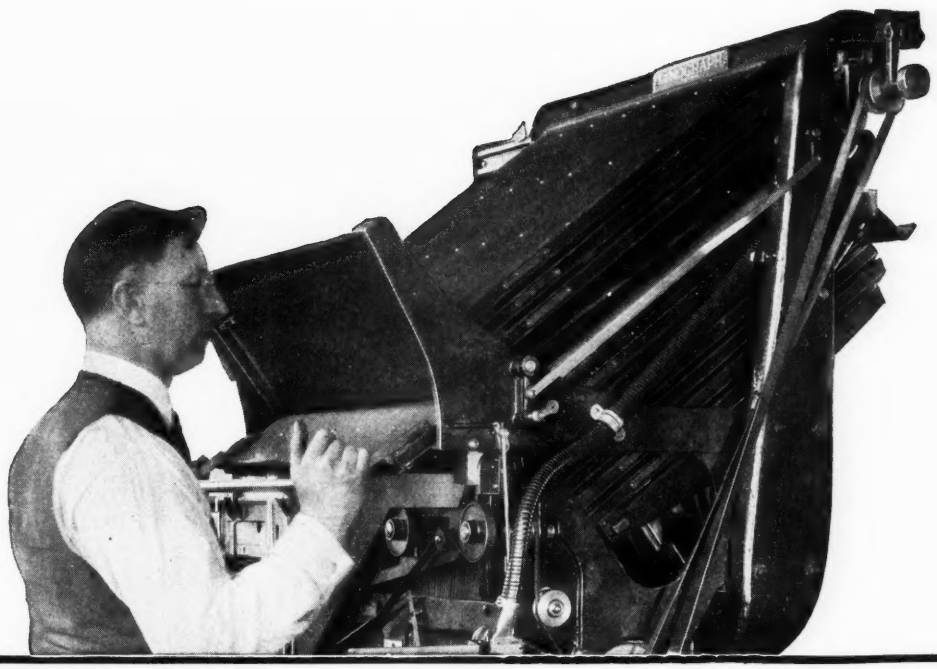
In Canada: The H. J. Logan Co., Ltd., Toronto



Insist on a

30, 32 and 34-Inch

Live Dealers Sell Diamonds



A Quick and Easy Magazine Change

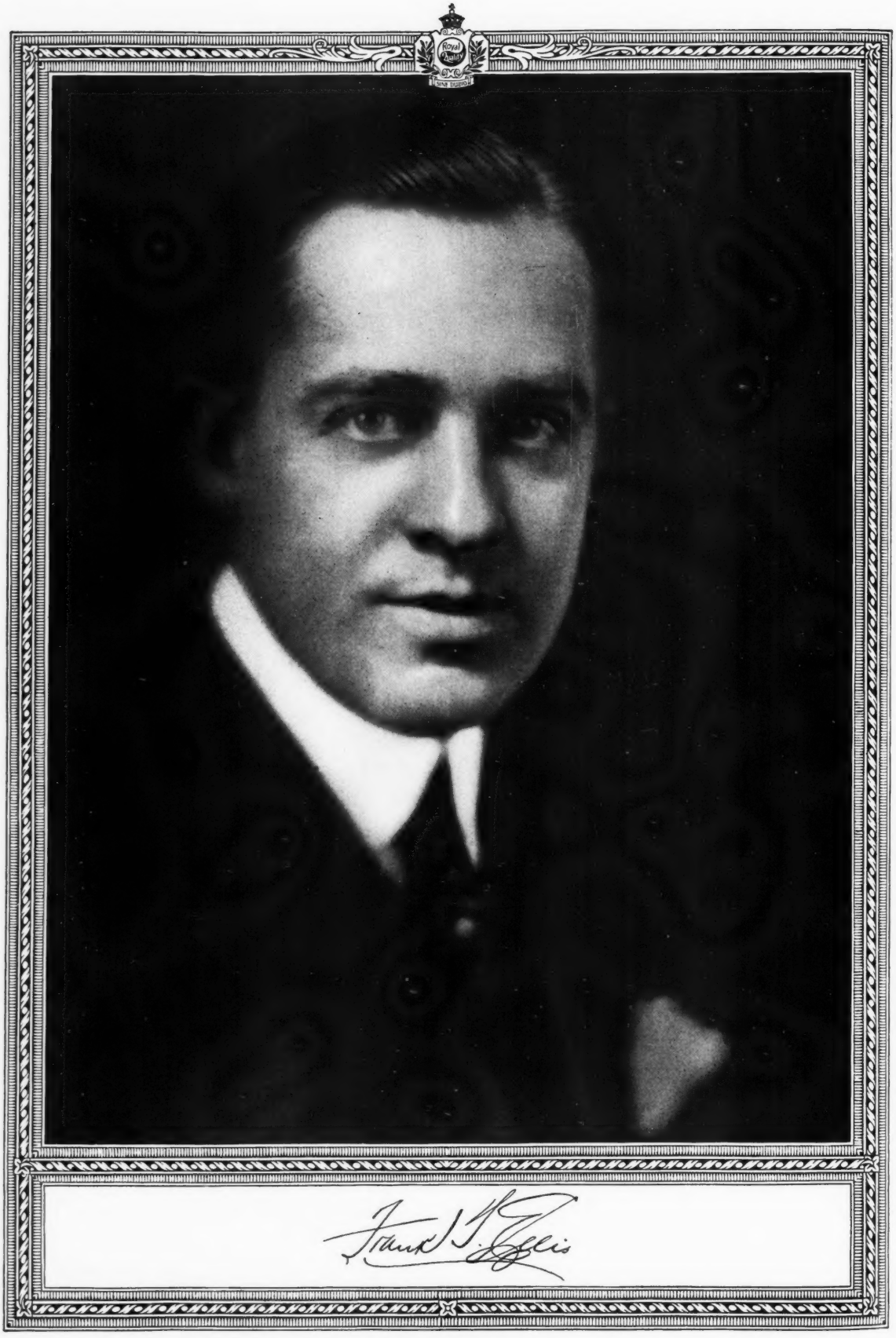
¶ Model 12 Linograph with full equipment carries twelve magazines—yet it is a simple matter to remove any one of them. The same magazine or an entirely different one can be placed in any position in the stack without unusual physical effort or loss of time. ¶ Simply bring the magazine you wish to remove to proper position; set the supports; lower the stack; and slide it out. To continue operation, raise the stack to position and release supports. ¶ Thus the magazines can be rapidly rearranged to fit any class of work. Also, in a plant containing more than one Model 12, the magazines can be readily interchanged whenever occasion demands it—and without readjustment of distributing or assembling mechanism. ¶ Such a machine as the new *All Purpose* Model 12 Linograph demands your careful consideration. Our representative for your territory will be glad to call and give you details on this or any Model. Or, if you desire, we can send further information by mail.

Write Today

The Linograph Company

Davenport, Iowa, U. S. A.

NEW YORK OFFICE: PARK ROW BUILDING, NEW YORK CITY



Frank J. Ellis

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Interviews With Royal Customers

from Frank T. Ellis *to* ROYAL

"Your plant is a most important adjunct to ours"

FRANK T. ELLIS, Vice-President and General Manager of the Thomsen-Ellis Company, printers, of Baltimore, Md. —(and famous for their fine work)—has written us under date of May 20, 1924, as follows:

DEAR ROYAL: It is certainly a pleasure to deal with you good folks, and I think the flowers should be handed you now instead of hereafter.

The series of plates that you have just turned out for us for the automobile body catalog and those for the four-color series of folders prompt this letter. On the former, with the type, tabular work and vignette halftones, you had a problem to make good plates that would stand the long run required; that they were level, easy to make ready, and after the run showed no appreciable wear, simply confirms our opinion of twenty years, during which time we have been sending plates to you, that it pays us to ship our forms to Philadelphia addressed to you.

The color plates, as intricate as they were, are holding up in great shape in spite of the 200,000 impressions.

We consider your plant a most important adjunct to that of the "Pridemark" Organization when it comes to the rendering of the service and the quality of work upon which we've built our reputation.

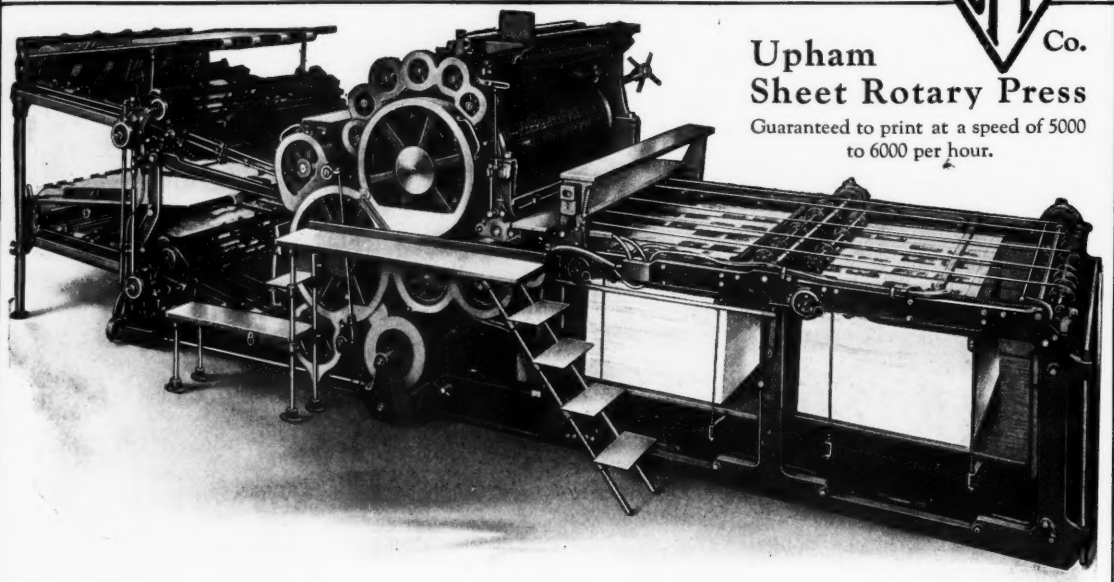
Sincerely yours,
THOMSEN-ELLIS COMPANY
[*Signed*] FRANK T. ELLIS
Vice-President-General Manager

Royal Electrotype Company

624 Sansom Street, Philadelphia

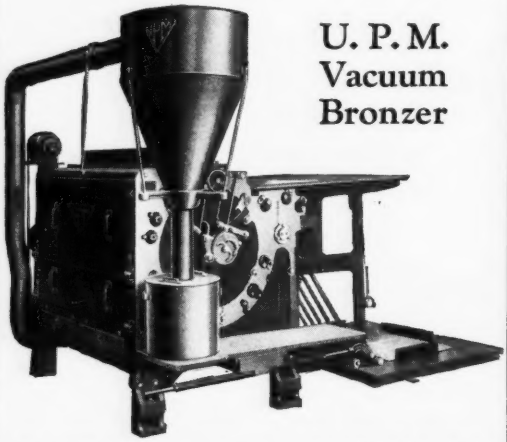
Member International Association of Electrotypers

FOUR FAMOUS PRODUCTS *of the* UPM Co.



Upham Sheet Rotary Press

Guaranteed to print at a speed of 5000 to 6000 per hour.

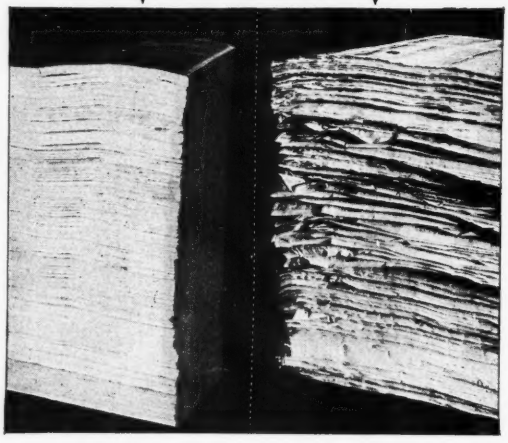


U. P. M. Vacuum Bronzer

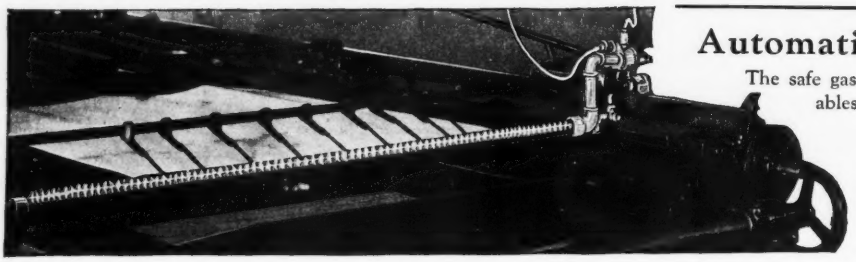
80 to 90% of all bronzed work produced in the United States is done on this machine. It is the standard for quality and a consistent profit earner.

Chapman Electric Neutralizer

makes presses deliver light paper like this ↓ instead of like this ↓



The only known means of entirely removing costly troubles due to static electricity.



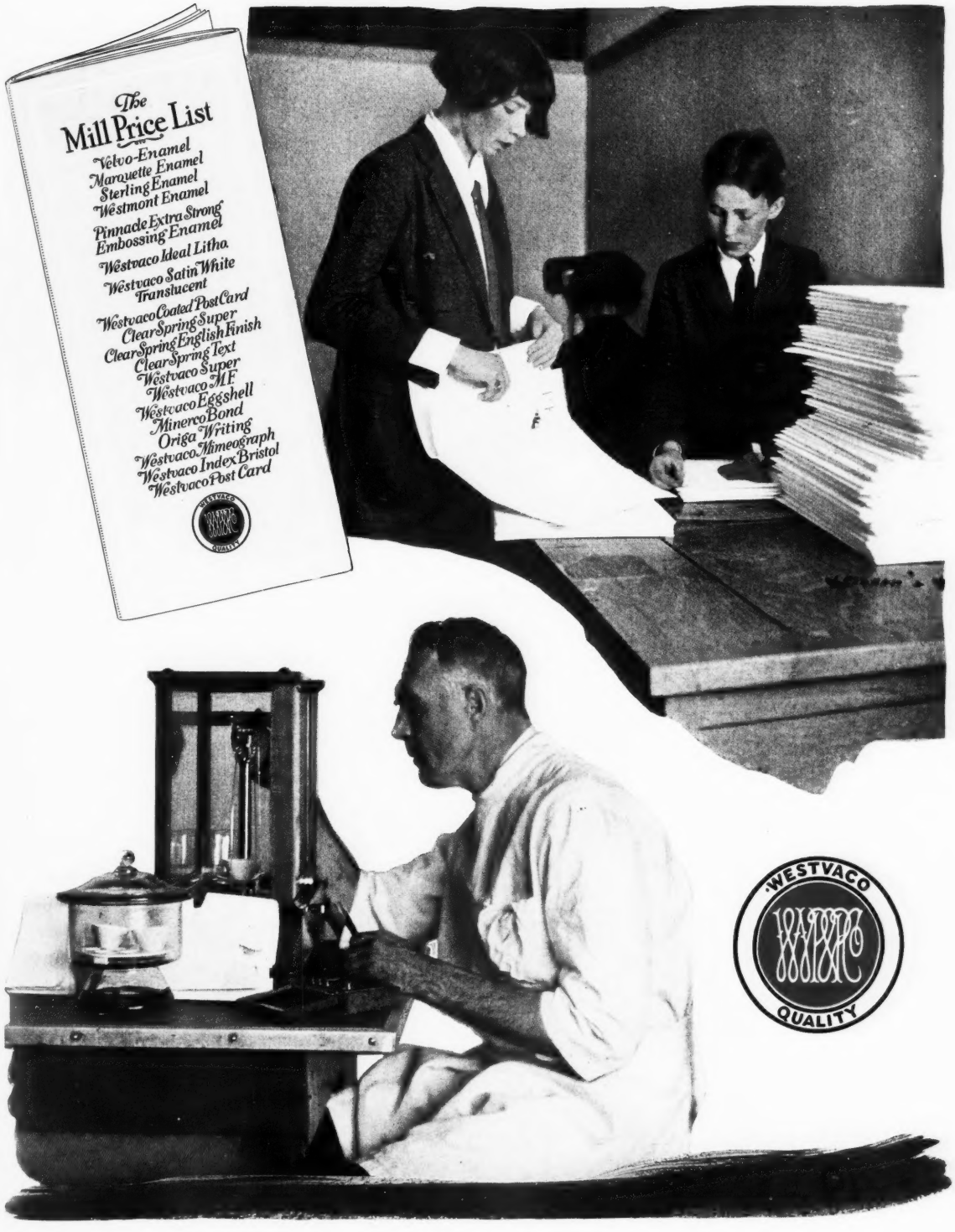
Automatic Ink Dryer

The safe gas attachment which enables its users to send their sheets to the bindery hours earlier than ever before.

UPM Products

UNITED PRINTING MACHINERY COMPANY

83 Broad Street, Boston — 38 Park Row, New York — 604 Fisher Building, Chicago



THE INCREASING use of *Westvaco* Mill Brand papers for high-class catalogues is a fitting tribute to the sales-value of the finest printing that can be produced. Every facility of laboratory and pulp mill is concentrated on making the name *Westvaco* synonymous with Quality paper.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

See Reverse Side for List of Distributors

THE MILL PRICE LIST

Distributors of Westvaco Mill Brand Papers

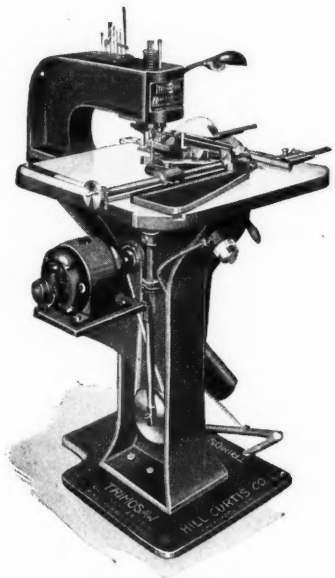
Manufactured by West Virginia Pulp & Paper Company

Atlanta	The Chatfield & Woods Co.	*Nashville*	Graham Paper Co.
Augusta, Me.	The Arnold-Roberts Co.	*New Haven*	The Arnold-Roberts Co.
Baltimore	Bradley-Reese Co.	*New Orleans*	Graham Paper Co.
Birmingham	Graham Paper Co.	*New York*	Beekman Paper and Card Co., Inc.
Boston	The Arnold-Roberts Co.	*New York*	West Virginia Pulp & Paper Co.
Buffalo	The Union Paper & Twine Co.	*Omaha*	Carpenter Paper Co.
Chicago	Bradner Smith & Co.	*Philadelphia*	Lindsay Bros., Inc.
Chicago	West Virginia Pulp & Paper Co.	*Pittsburgh*	The Chatfield & Woods Co.
Cincinnati	The Chatfield & Woods Co.	*Portland*	Blake, McFall Co.
Cleveland	The Union Paper & Twine Co.	*Providence*	The Arnold-Roberts Co.
Dallas	Graham Paper Co.	*Richmond*	Richmond Paper Co., Inc.
Des Moines	Carpenter Paper Co.	*Rochester*	The Union Paper & Twine Co.
Detroit	The Union Paper & Twine Co.	*Sacramento*	Blake, Moffitt & Towne
El Paso	Graham Paper Co.	*St. Louis*	Graham Paper Co.
Houston	Graham Paper Co.	*St. Paul*	Graham Paper Co.
Kansas City	Graham Paper Co.	*San Francisco*	Blake, Moffitt & Towne
Los Angeles	Blake, Moffitt & Towne	*Seattle*	American Paper Co.
Milwaukee	The E. A. Bouer Co.	*Tacoma*	Tacoma Paper & Stationery Co.
Minneapolis	Graham Paper Co.	*Washington, D. C.*	R. P. Andrews Paper Co.

York, Pa. . . . R. P. Andrews Paper Co.



Trimosaw Features Making Other Saws Obsolete

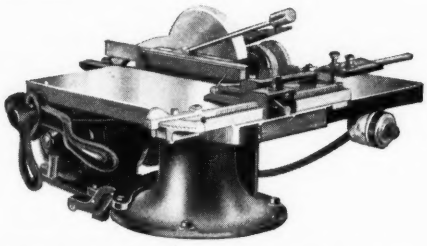


A-3 Model Trimosaw

A-3 Model TRIMOSAW, complete with router, drill and jig (this machine can be supplied in our A-1 Model, i. e., without router and jig, and the latter added later, at price of $510.00), is the largest, heaviest, most efficient and accurate saw trimmer built. Every one of the many hundreds of the highest class printing plants in the country having one of these machines will tell you so. The table measures 28 inches by 28 inches.

Price, with more and better standard equipment than comes with any other machine, is $775.00, F. O. B. Kalamazoo.

Ask for further details and then investigate, and you will be convinced.



Ben Franklin (Bench Model) Trimosaw

Ben Franklin (Bench Model) TRIMOSAW. This is the newest and latest addition to the TRIMOSAW family. 200 of these have been allotted for sale at the low prices of $275.00 for the Floor Model and $250.00 for the Bench Model, as shown, including motor and all standard equipment.

New circular just off the press describes this machine. It is somewhat lighter and smaller than the Junior, but compared to all competing saw trimmers is larger in table area, handier in every operating movement, and it carries the usual TRIMOSAW guarantee, which means that we will replace any part which is found defective within 5 years after purchase.

Our big problem on the Ben Franklin is to build enough to supply the demand. We have twice been compelled to withdraw it from the market. This may be your last opportunity to secure one at the introductory price.

Do not expect a long trade allowance on your present saw trimmer when you come to trade it for a TRIMOSAW. It simply can not be granted because the TRIMOSAW has so many improvements, all of them so far in advance of anything else that in comparison other makes of saw trimmers are practically obsolete.

Even though your saw trimmer may be almost new, you could afford to give it away and acquire a TRIMOSAW, with the definite knowledge that you had made a very profitable deal, because you would then have a machine that would earn real profits for you while your competitor had one that placed him under a definite handicap.

"QUICK AS A WINK" saw raising and lowering feature, which means that you raise the saw only and not the whole table, is built into every TRIMOSAW. Not necessary to remove circular saw to use router, drill or jig.

Use Coupon below and obtain promptly full information regarding the TRIMOSAW. Do not forget to see this machine or instruct your representative to do so at the GRAPHIC ARTS EXPOSITION, MILWAUKEE, WIS., AUGUST 18th to 23rd.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY SINCE 1861
KALAMAZOO MICHIGAN

Exclusive Agents for Canada and Newfoundland

Toronto Type Foundry Co., Limited

Toronto, Montreal, Winnipeg, Regina, 2385 5th Ave., W., Vancouver

Hill-Curtis Chicago Store
641 South Dearborn Street
Chicago, Illinois

Rep. Southeastern States
Dodson Printers Supply Co.
Atlanta, Georgia

HILL-CURTIS CO., Kalamazoo, Mich.

Please send without any obligation on our part full data regarding TRIMOSAW Model or Models checked.

A-3 ( ) A-1 ( ) Junior ( ) Ben Franklin Floor ( )
Ben Franklin Bench ( )
We operate a printing plant only ( )
We operate a newspaper and job printing business (

We have ..... Typesetting Machines and ..... Cylinder Presses.

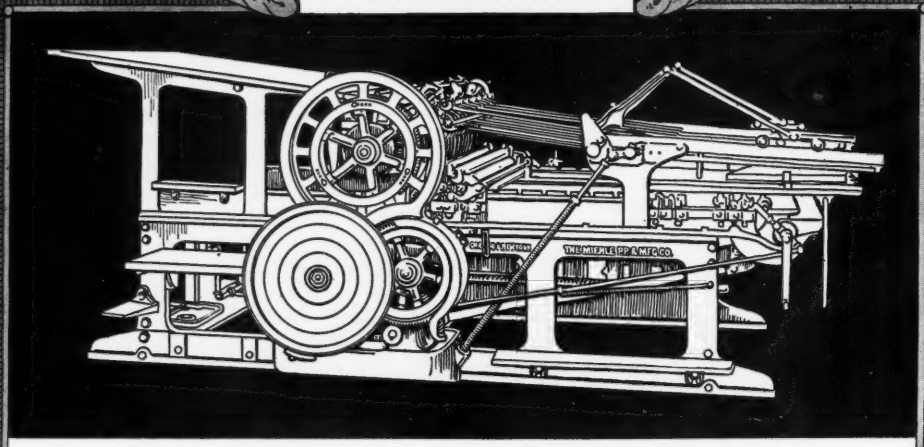
Name .....

By ..... Title .....

City ..... State .....

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18 - 23, 1924

The Miehle



BUSINESS JUDGMENT

MAKING money in the printing business is very much like making money in any other business.

It is a matter of executive management, of individual ability, of activity, of timeliness, of judgment.

No man of good business judgment will be satisfied with any equipment that does not yield the last dollar in productivity.

So, when the capable printer finds it good business to increase his cylinder press equipment, he buys a Miehle. He makes no question of it; the case is decided in advance by the universal judgment of successful printers—which means successful business men.

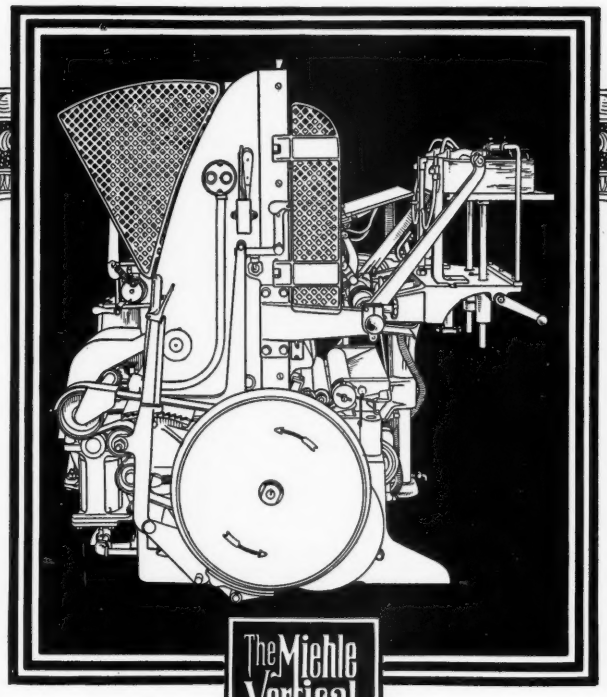
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., 1015 Chestnut Street — BOSTON, MASS., 176 Federal St.
NEW YORK, N.Y., 2640 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



The Miehle Vertical

TRUE TO FORM

THE Miehle Vertical is unique. It is a job press in an entirely new guise.

It will turn out the cheapest job with lightning speed, much more economically than is possible on any other job press. Its impressional strength, its distribution and its register make the production of high-grade printing more than usually economical. In this respect it is like the big Miehles.

It is Miehle-designed and Miehle-built. The whole printing trade knows what that means.

Lose no time in investigating the Vertical. Delay will be costly.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth & Robey Streets, Chicago

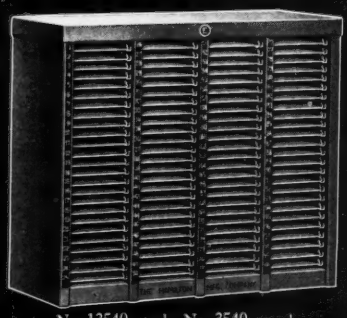
Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2640 Woolworth Bldg.
PHILADELPHIA, PA., 1015 Chestnut Street
BOSTON, MASS., 176 Federal Street
DALLAS, TEX., 312 Central Bank Bldg.
SAN FRANCISCO, CAL., 703 Mission Street
ATLANTA, GA., Dodson Printers Supply Company

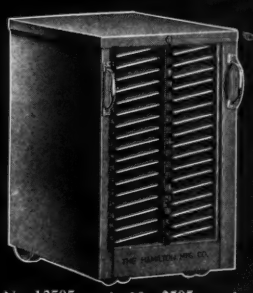
Distributors for Canada: Toronto Type Foundry Co., Ltd. Toronto, Canada

HAMILTON

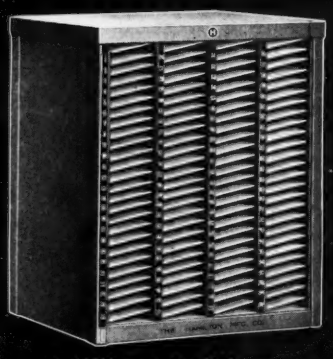
Galley Cabinets and Galley Trucks



No. 13540, steel; No. 3540, wood



No. 13505, steel; No. 3505, wood



No. 13520, steel; No. 3520, wood

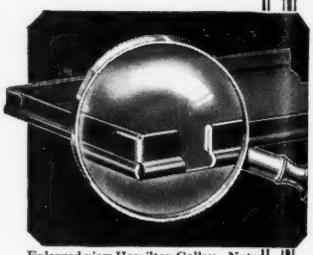
No. 13540 — Cabinet with runs.
No. 13520 — Cabinet with shelves.
No. 13505 — Galley Truck.

CABINETS with runs are 38½ in. high; with shelves, 43 in. high. Run openings are $\frac{1}{16}$-inch wider than given inside measure of galley specified.

TRUCKS (steel) are 32½ in. high, 25½ in. wide; wood trucks, 38¼ in. high, 25½ in. wide.

IT WASN'T many years ago when the principal labor of the average foreman was to "keep track" of the standing matter in his office. Catalog pages, standing jobs, etc., were either "piled", or stored promiscuously on letterboards, with the result that when a certain page or job was called for it was usually located, after much effort, at the bottom of a "pile" or in such position on the letterboard that much matter must be handled to get the particular thing desired. Then it was placed on a galley, corrected, proofed and replaced — somewhere — resulting in much loss of time, patience and money.

Now, with Hamilton Equipment, all this is changed. Letterboards are passé; piling of pages about the room is a relic of the days when real costs were unknown, or seldom considered. Today the storage problem is taken care of in a systematic manner; a place is provided for everything and any piece of matter stored is instantly available; time is saved in every operation and what was formerly one of the printer's most exasperating problems has been brought to a point where it is simplicity itself — practically automatic.



Enlarged view Hamilton Galley. Note the double-strength side walls and smooth, rounded top edges.

The Hamilton one-piece, double-walled galley is the most practical all-purpose galley ever produced. Made of specially prepared steel, formed with elaborate dies in mammoth presses, it provides every advantage of any other steel galley and is *better* in that its double walls, with perfectly rounded top edges, insure a rigidity not approached in any other design.

CABINETS WITH SLANTING SHELVES					CABINETS WITH RUNS ONLY—NO SHELVES				
Catalog No.	Size Galley	No. Tiers	Total Capacity	Clearance on Shelves	Catalog No.	Size Galley	No. Tiers	Total Capacity	Clearance between runs
13510	2-Col.	1	25	7 7/8	13538	8¾ x 13	2	50	9¼
* 3510	2- "	1	25	7 7/8	* 3538	8¾ x 13	2	50	9¼
13515	2- "	2	50	7 7/8	13540	8¾ x 13	4	100	9¼
* 3515	2- "	2	50	7 7/8	* 3540	8¾ x 13	4	100	9¼
13520	2- "	4	100	7½	13541	10 x 16	4	100	10½
* 3520	2- "	4	100	7 7/8	* 3541	10 x 16	4	100	10½
13533	3-Col.	4	100	8 7/8	13542	12 x 18	4	100	12½
* 3533	3- "	4	100	9⅝	* 3542	12 x 18	4	100	12½
					13544	3½ x 23½	4	100	4
					* 3544	3½ x 23½	4	100	4
GALLEY TRUCKS					13545	6¼ x 23½	4	100	6¾
13500	8¾ x 13	2	32	9½	* 3545	6¼ x 23½	4	100	6¾
* 3500	8¾ x 13	2	32	9¼	13565	8½ x 23½	4	100	9
13505	2-Col.	2	32	7 7/8	* 3565	8½ x 23½	4	100	9
* 3505	2- "	2	32	7⅜					

*Made of wood. All galley openings are regularly numbered from 1 up to capacity of cabinet.

"CLEARANCE" means maximum width of shelf or run opening. Hamilton Galleys are ⅜-inch wider outside than inside; sizes listed are all inside measure.

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J. TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

The Profit in Printing

Here is the secret of profit in printing.

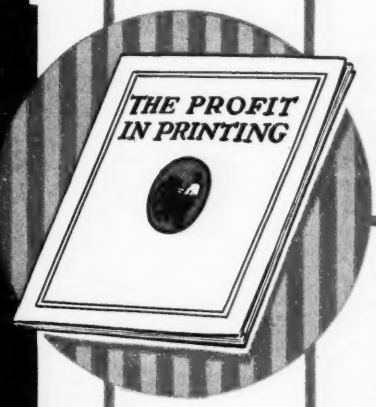
It is a principle which has been responsible for the success of thousands of print shops in the past forty years.

Every quality that goes toward the making of profit is found in The Chandler & Price Press.

The first investment is very small the depreciation almost negligible the labor cost is low and yet the quality of work will compare with the finest.

There is *always* profit in printing on the Chandler & Price.

The Chandler & Price Co.
Cleveland, Ohio, U. S. A.



Send for the valuable book "The Profit in Printing." Hundreds of ways to get more business and to make more money out of it. 24 pages illustrated.

Sign here

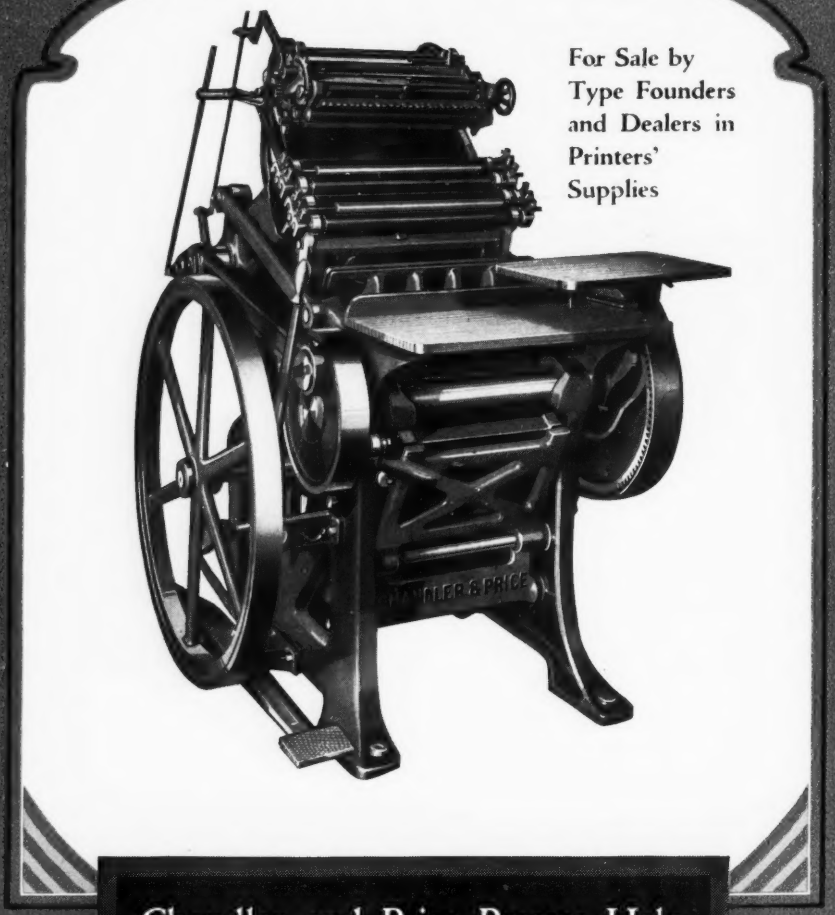
The Chandler & Price Co.
Cleveland, Ohio

Send me your FREE book

Name_____

Address_____

Town_____ State_____



For Sale by Type Founders and Dealers in Printers' Supplies

Chandler and Price Presses Help You Get the Profit in Printing

You realize a rapid turnover of work with Chandler and Price Presses.

Two or three jobs can be handled in a day on each press—jobs consisting of form work, letterheads, envelopes, folders, mailing slips, and imprinting.

This is the kind of work required by every firm all the time. Get their orders, print them on your Chandler and Price Presses, deliver the work, and get your money.

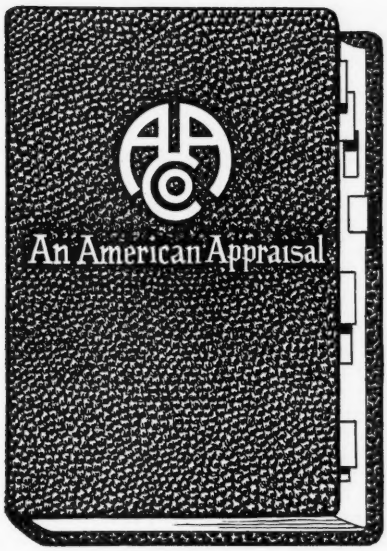
That is turnover—profitable turnover.





Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN, sheet 10 x 14, single rolled, without slip sheeting. The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Company registered in the U. S. Patent office.



For additional information on the everyday uses of An American Appraisal, send for the pamphlet, (P-8), "The Property Owner's Handbook," for monograph "Property Records—Their Effect on Profit and Loss," and for "When Insurance Insures and When It Doesn't."

"The best moral force against thievery and waste"

One of the many uses of American Appraisals that have won for them their supreme position in American business is the protection they offer against thievery and waste.

To many clients, this is even more important than the obvious utility and advantages of An American Appraisal for insurance, finance, accounting and Income Tax usage.

Expressions such as these are common:

"I make it a point to advertise it strongly to our entire organization every time you come in here and revise your appraisal. It's the best moral force that we have against thievery, waste and carelessness in taking care of the company's property.

"After the appraisal is delivered, I have the superintendent bring in the Department heads and we go over it. Department heads are responsible for the existence and good condition of the property in their charge. The appraisal is a fine checkup on their stewardship, and they know it."

For additional information on the everyday uses of An American Appraisal, send for the pamphlet (P-8), "The Property Owner's Handbook," for monograph "Property Records—Their Effect on Profit and Loss," and for "When Insurance Insures and When It Doesn't."

THE AMERICAN APPRAISAL COMPANY · MILWAUKEE

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, Syracuse, Washington. The Canadian Appraisal Company, Ltd., Montreal, Toronto

INVESTIGATIONS, VALUATIONS, REPORTS — INDUSTRIALS, PUBLIC UTILITIES, NATURAL RESOURCES



An American Appraisal

THE AUTHORITY

© 1924, The A. A. Co.

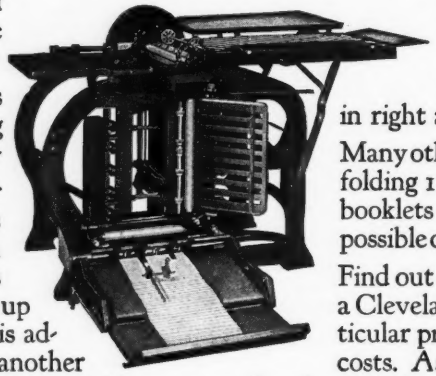
Cutting Bindery Costs with the CLEVELAND

An Everyday Story With Thousands of Printers All Over the Country

EVERY unnecessary dollar spent by the printer in putting the work through his shop is a dollar out of his own pocket, and one that he never gets back.

That is why good printers everywhere are plugging leaks in bindery profits by installing Cleveland Folders.

The Cleveland increases bindery production from its first day on. There is no timing device to slow up folding and the machine is adjusted from one fold to another with the very minimum of time and effort.



You can do all your work on this one machine because it folds perfectly any size sheet from 4x7 to 26x58 inches in parallel forms and from 8x8 to 26x40 in right angle forms.

Many other economies, such as folding 12, 20, 28 and 40-page booklets in one operation, are possible only with a Cleveland.

Find out for yourself just how a Cleveland can solve your particular problems and cut your costs. Ask our representative to call and put the burden of proof on him.

The Cleveland will make all the folds made by all the other folders and a great many that none of them can produce.

A CONTINUOUS TYPE SUCTION FEEDER designed by our own engineers and built in our own factory by expert mechanics, representing the most intelligent comprehension of the exacting requirements of a feeder of this type for machines of our manufacture, is now ready for delivery.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: 1929-1941 East 61st Street, CLEVELAND

NEW YORK: Aeolian Building
CHICAGO: 532 S. Clark Street
PHILADELPHIA: The Bourse
BOSTON: 101 Milk Street

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City
Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

BUILT-IN SAFETY

The Seybold Automatic Cutter has Safety Built In all along the line of operation

The Driving Shaft is in two pieces. The Fly Wheel is carried on an entirely separate shaft from that which operates the driving gears.

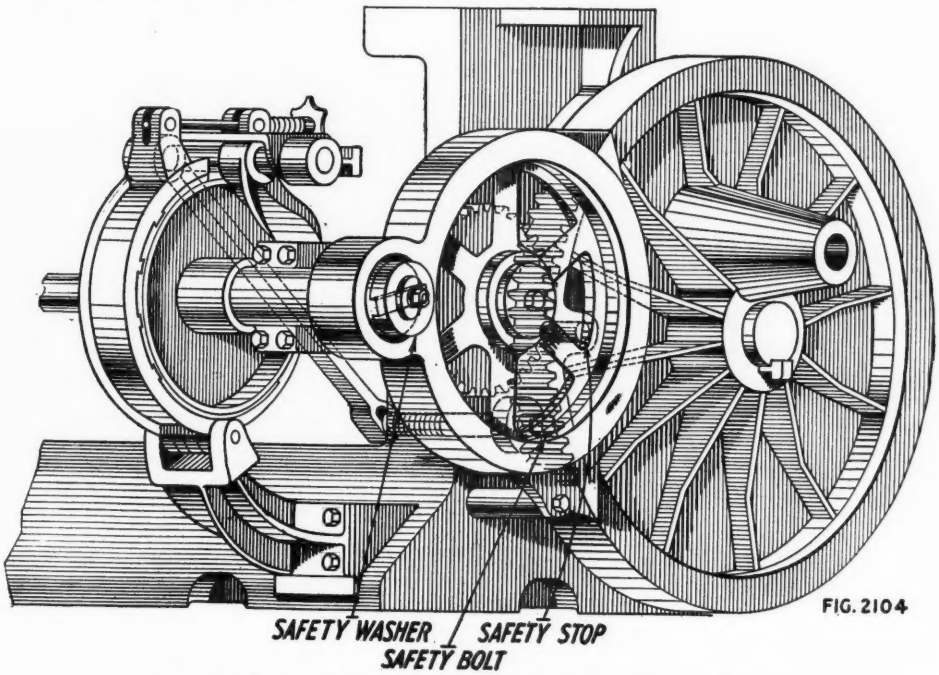
The Clutch is automatically and positively thrown out after each stroke of the knife.

The powerful Friction Brake stops the knife bar silently at the top after each stroke.

The Safety Bolt is automatically interposed.

The Safety Washer, when subjected to overload, will part and separate the drive shaft from the operating parts.

A Two-Hand Throw-In Lever (furnished to order) requires the operator to use both hands to start the machine.



SECTIONAL VIEW OF DRIVING GEARS ON THE SEYBOLD AUTOMATIC CUTTER

Safety is greater when built in all along the line of action instead of as a guard "at point of operation." A muzzle on a vicious dog is "a guard at the point of operation," but does not make the dog a safe companion. The greatest safety is in the disposition of the dog.

Ask for information on Seybold Safety Features
These, with convenient provisions for oiling and adjustment, offer the maximum protection

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON BUENOS AIRES STOCKHOLM

SEALING
BROADSIDES

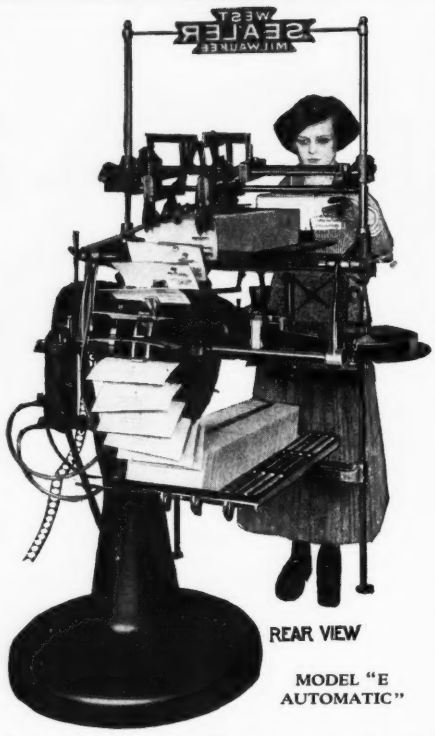
¶The new Model E West Automatic Sealing Machine is mechanically right. The principle of operation is simple and practical. ¶One operator can feed and off feed. ¶The work accomplished by the "West Sealer" is uniform, thorough and neat. ¶¼ h. p. motor, lamp socket connection, mounted on casters, strong and sturdy.

The "West Sealing Machine" Attaches Stickers 5500 Per Hour Automatically

Write for Free Trial Offer and Samples of Work. It Speeds Up the Job. Saves Time and Money.

West Manufacturing Co.

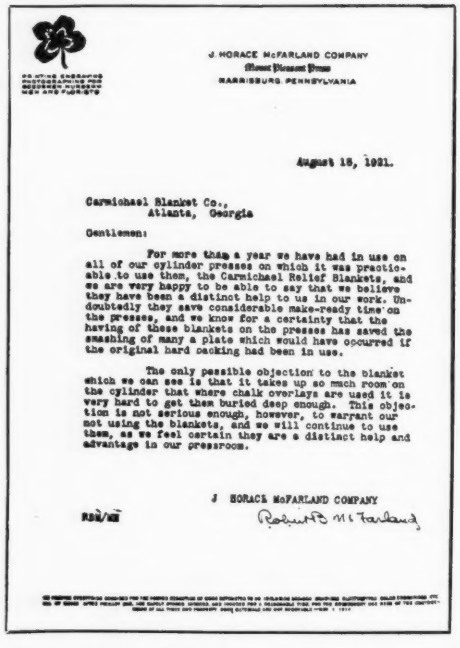
137 SECOND ST., MILWAUKEE, WISCONSIN



REAR VIEW

MODEL "E AUTOMATIC"

See it at the Show in Milwaukee, Aug. 18 to 23



J. HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 18, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RSH/MH

Robert S. McFarland

CARMICHAEL
RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

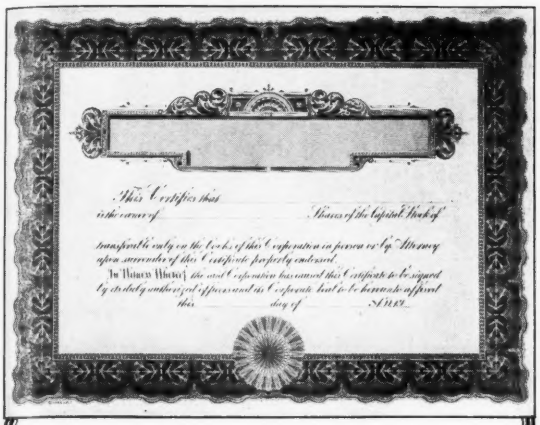
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



Go to Goes for

THE GOES STEEL ENGRAVED STOCK CERTIFICATE BLANKS

An entirely new series of Certificate Blanks embodying the Standard wording for regular stock issues.

The Goes assortment of

STEEL ENGRAVED BLANKS

also includes open faced Certificate Blanks, Bordered Blanks, Bond Blanks and Coupon Sheets, all of which have been carefully produced by the Regulation Bank Note Process upon Crane's Bond Paper.

The Goes Lithographed

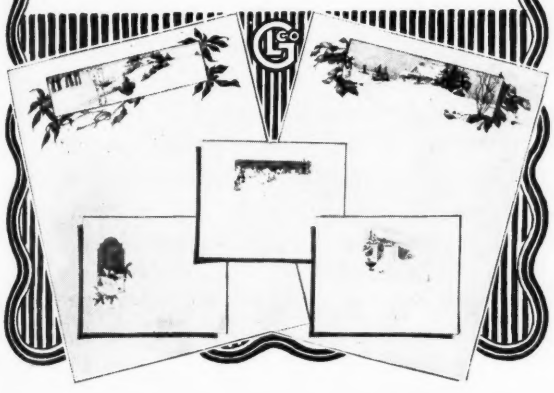
GREETING CARDS AND HOLIDAY LETTER HEADS

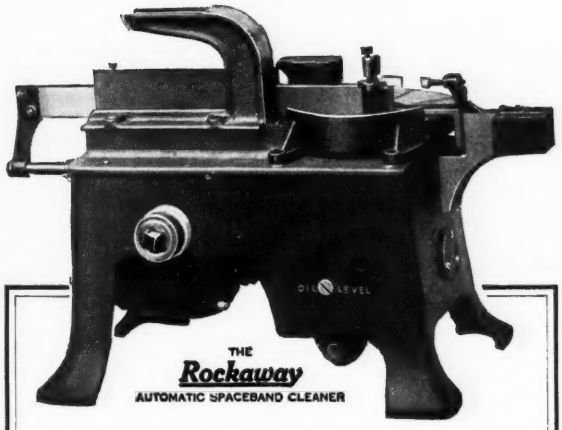
embrace a group of delicate subjects which becomingly typify the Holiday Spirit.

Samples or descriptive matter and full information including prices will gladly be furnished upon receipt of written request.

Goes Lithographing Company

45 West 61st Street, Chicago





THE **Rockaway**
AUTOMATIC SPACEBAND CLEANER

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18 - 23, 1924

The Rockaway

Space Band Cleaner Does the Work in One-Quarter the Time

The old way of cleaning space bands by hand is now obsolete. The Rockaway does it in less than one-fourth the time, and does it with uniform thoroughness, applying graphite in just the right quantity. No guess work about it. Prevents metal from accumulating at casting point.

Space Bands Should Be Cleaned at Least Twice Daily

They should be but they aren't always cleaned twice a day because it's a dirty, monotonous job. With the Rockaway cleaning them at the rate of thirty a minute, any boy can quickly do the job.

The Rockaway

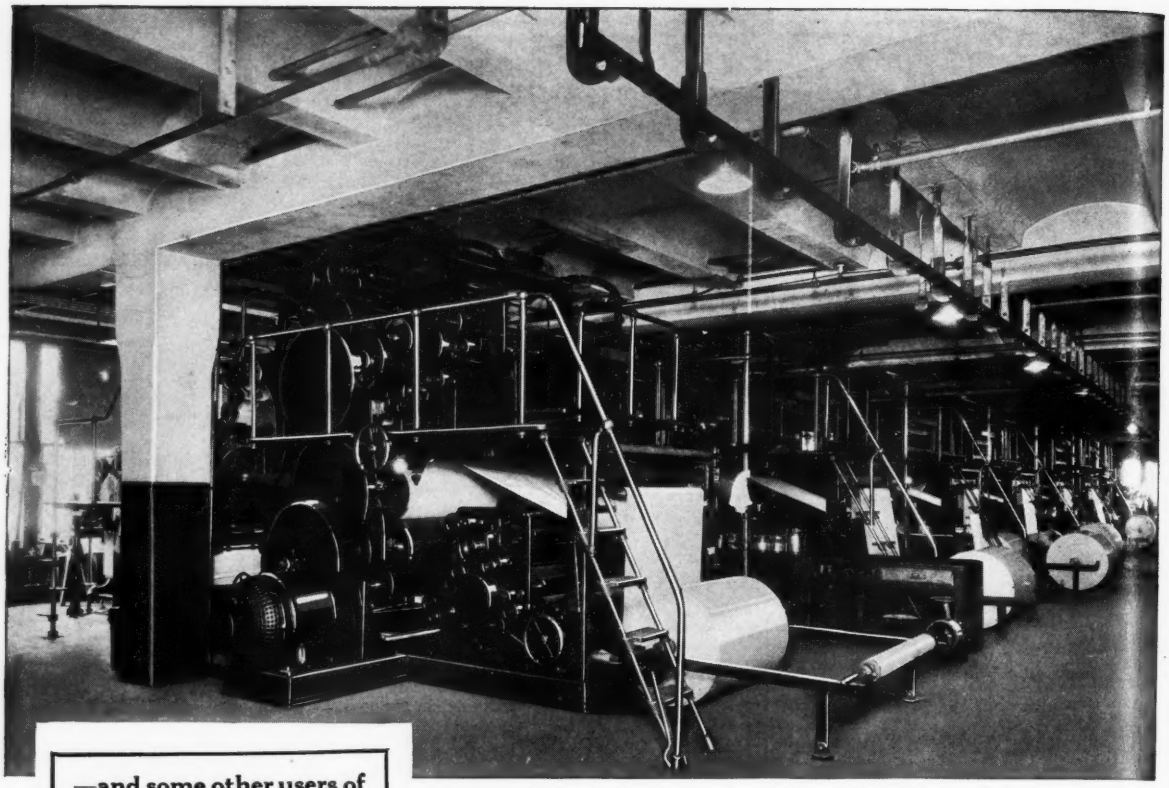
is 24 inches long, 15 inches wide and 12 inches high—weighs only 73 pounds and can be attached to any light socket. Made for either direct or alternating current and for any voltage. The most skeptical mechanics are quickly convinced of its value. Pays for itself in less than a year and adds valuable hours to your productive time. Descriptive folder and prices sent on request.

Within the last two weeks shipments of the Rockaway Space Band Cleaner have been made to London and South Africa.

Be Sure to See the Rockaway at the Show in August

THE ROCKAWAY CO.

3510 Grand Avenue **Milwaukee, Wisconsin**



—and some other users of G-E magazine press equipments include:

P. F. Collier & Sons—New York City
R. R. Donnelly & Sons—Chicago, Ill.
Farm Life Publishing Co.—Spencer, Ind.
Giles Printing Co.—New York City
W. F. Hall Company—Chicago, Ill.
Hennebery Company—Chicago, Ill.
Judd & Detweiler—Wash., D. C.
Pathfinder Publishing Company—Washington, D. C.
Periodical Press—New York City
Rumford Press—Concord, N. H.
Chas. Schweinler Press—New York City
Southern Ruralist—Atlanta, Ga.
Southgate Press (Modern Priscilla)—Boston, Mass.
Street & Smith—New York City
Youth's Companion—Boston, Mass.

Ask the G-E Sales Office nearest you to make recommendations covering *your* requirements.

General Electric Company
Schenectady, N. Y.
Sales Offices in all Large Cities

Printing THE DELINEATOR

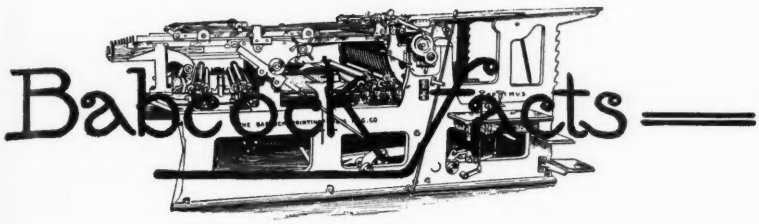
The Butterick Publishing Company depends on G-E Motors and the G-E Control System to print *The Delineator*—the magazine rotary webb presses of this company being direct-driven by G-E Motor equipments.

For magazine rotary press service, the General Electric Company furnishes specially designed single-motor and double-motor alternating- and direct-current drives and control. The negligible maintenance charges on these motors and controls bear evidence of their substantial design and reliable construction.

G-E Controllers provide complete control by means of Push Buttons—which permit of jogging the press (however slightly), a sustained slow speed for threading, a fast yet smooth change from threading to any desired printing speed. Inherent safety features, designed with utmost care, provide safety to the operator, the press, and the electrical equipment.

4985-22

GENERAL ELECTRIC



—One of the best-paid and most-interesting executive positions in the United States has been governed for more than thirty years by this rule:

Like oil and water, sentiment and mechanical advancement will not mix . . . This applies to ours as well as any other industry.

In selecting equipment and materials bear in mind that yesterday's "best" may be today's "second best" . . . Our success depends on your knowledge of what is best *today* . . . When you hear of improvements, *investigate them!*

THE past year's business was one of the largest in our many years of cylinder press building. We attribute this to

—The cylinder press user's growing recognition of the value of the above rule.

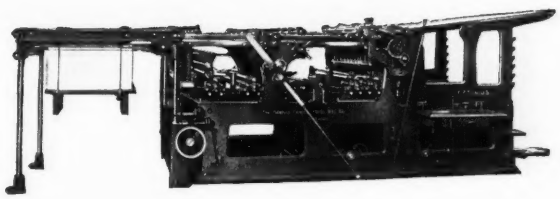
—His realization that the making of his product is an industry to which real manufacturing principles can be applied.

—His discovery, through his own alertness or that of his department executives, that UNIVERSAL EQUIPMENT BABCOCK PRINTING PRESSES and AUTOMATIC PILING CUTTERS & CREASERS were designed for greater profit to their users.

The least expensive step in advancement in *any* industry is—*investigation!*

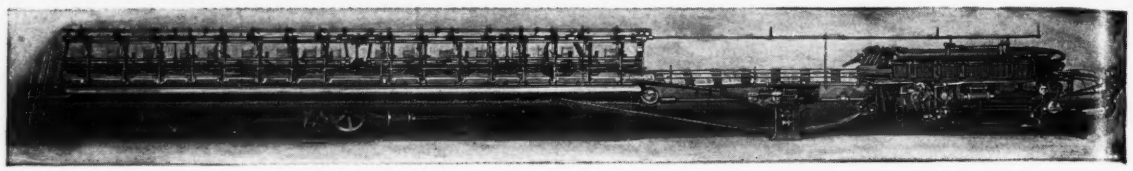
THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago
1218 Chestnut St., Philadelphia
14 Peachtree St., Atlanta



JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



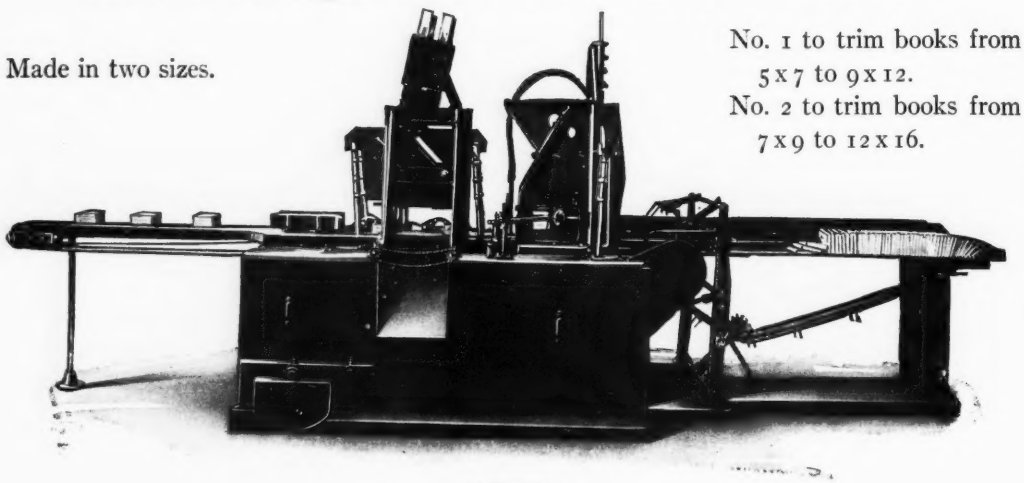
Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from 5x7 to 9x12.
No. 2 to trim books from 7x9 to 12x16.



PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



"We Don't Sell Soft Coal"

Every consumer can't burn *hard* coal; the dealer who doesn't sell *soft*, too, will lose considerable business.

Every piece of direct-by-mail can't be produced with best results by letterpress. Larger printers should be equipped to produce by offset when offset will best do the job.

The buying trend is toward offset. Be ready ahead of competition by discussing the situation now with a Harris representative.

The Harris Automatic Press Company

Pioneer Builders of Successful Offset Presses

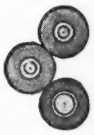
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



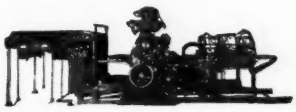
Low cost of medium large runs and up.

Speed of running—an impression every revolution.





Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



Built in standard sizes, from 17 x 22 to 44 x 64. Two 2-color models.

HARRIS offset presses

QUALITY WITH LARGE OUTPUT



A Satisfied Wash-up Man

Phenoid "Instantaneous" Type Cleaner is a quick and absolutely clean wash-up for fountains and plates. Leaves no greasy after-effect. Speeds up washing for change of color. A change from black to yellow, for instance, is easy. Phenoid does away with from two to four wash-ups.

Try this test: Pour a little Phenoid on a sheet of white paper. When it evaporates, as it will quickly, see if you can find a grease spot.

Send for a Trial Quart

If Phenoid doesn't do all we claim for it, we agree to cancel the charge.

Quarts, $1.00 Gallons, $3.00

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over 20 years

123 Chestnut Street, Newark, N. J.

C. M. Co. Iron Labor-Saving Furniture

Challenge Labor-Saving Furniture

is made from the highest grade of fine-grained iron castings in our own specially equipped foundry, every piece perfectly smooth and finely finished to point-system—accurate as type. It is light in weight, absolutely rigid and practically indestructible.



The Strongest and Most Dependable Furniture Made

Challenge Labor-Saving Iron Furniture will not dent, bruise or swell, and will retain its positive accuracy under the most severe tests of locking and heating. Note particularly the cross braces cast in each piece, which not only give additional strength but provide convenient finger-hold for lifting from form or case.

Sold by the font or single piece, as sorts. Write for booklet giving sizes and font schemes. Sold by All Dealers.

The Small Shop can afford to own one

The Large Shop cannot afford to be without one



Shown in use as a Type-High Machine

The Hoerner Combination Shute-Board and Type-High Machine

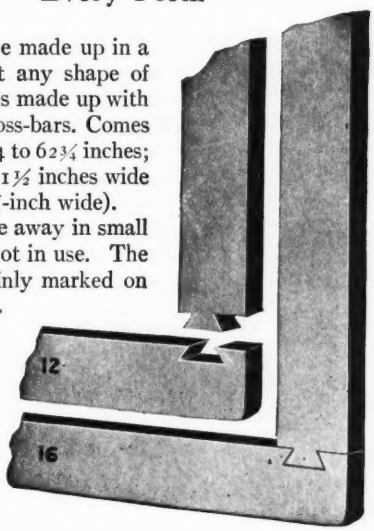
It saves half the time in make-ready on all forms containing mounted plates. Has both a Knife and File Plane. Makes cuts type-high, squares, miters rule, trims slugs, bevels patent block plates, etc. All plates sent to the electrotype foundry or press room should be type-high—it pays.

WRITE FOR FULL INFORMATION

McGreal Combination Printer's Chases

The Right Size Chase for Every Form

Chases can be made up in a minute to fit any shape of form. Chases made up with or without cross-bars. Comes in lengths of 4 to 62¾ inches; each piece is 1½ inches wide (cross-bars ¾-inch wide). Sections store away in small space when not in use. The length is plainly marked on every section.



Chases Absolutely Rigid

Send for List of All Sizes

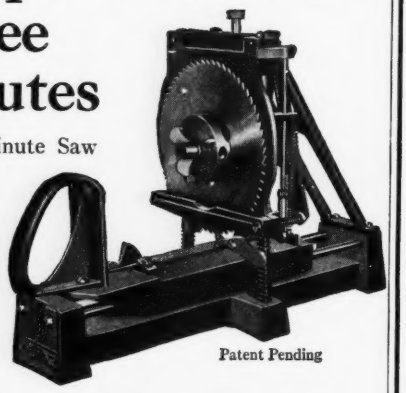
In Canada: The H. J. Logan Co., Ltd., Toronto

The Challenge Machinery Co., Grand Haven, Michigan

Chicago, 124 South Wells Street **New York, 220 W. 19th Street**

Sharpens Saws in Three Minutes

With a Minute Saw Filer in your shop, your rawest apprentice can put a dull trimmer saw into the pink of condition.



Patent Pending

MINUTE SAW FILER

Built of iron and steel. Files saws with or without trimmer holder, accurately, using a stock file. Simple adjustment sets saw to file and permits sharpening repeatedly until saw is worn down to very small size. Pawl easily adjusted to saws with different sized teeth.

Price $30 F. O. B. Milwaukee

A. F. Geisinger Mfg. Company
1033 Winnebago St., Milwaukee, Wis.



THERE IS NO PROOF PRESS that will take good proofs with a bulgy or lumpy packing on its cylinder.

The Potter Proof Press cylinder is easy to pack or dress. Once adjusted the packing is firmly held in place. Continued use *will* stretch the top sheet, but there is a handy arrangement on the Potter enabling the operator to take up the stretch in a jiffy.

It is one of the minor refinements, but a number of similar Potter conveniences have much to do with its popularity.

HACKER MANUFACTURING CO.
320 South Honore Street Chicago, Illinois

The BOSTON Wire Stitcher Line

FOR MANY YEARS THE LEADER IN THIS CLASS OF MACHINERY



No. 2 Boston Wire Stitcher

Capacity ¼ inch

Maximum speed 250 stitches per minute

THE Boston Wire Stitcher is made in single head and multiple head models and covers every requirement of the modern printing office and bindery.

THE FOLLOWING SIZES ARE USUALLY IN STOCK FOR PROMPT SHIPMENT:

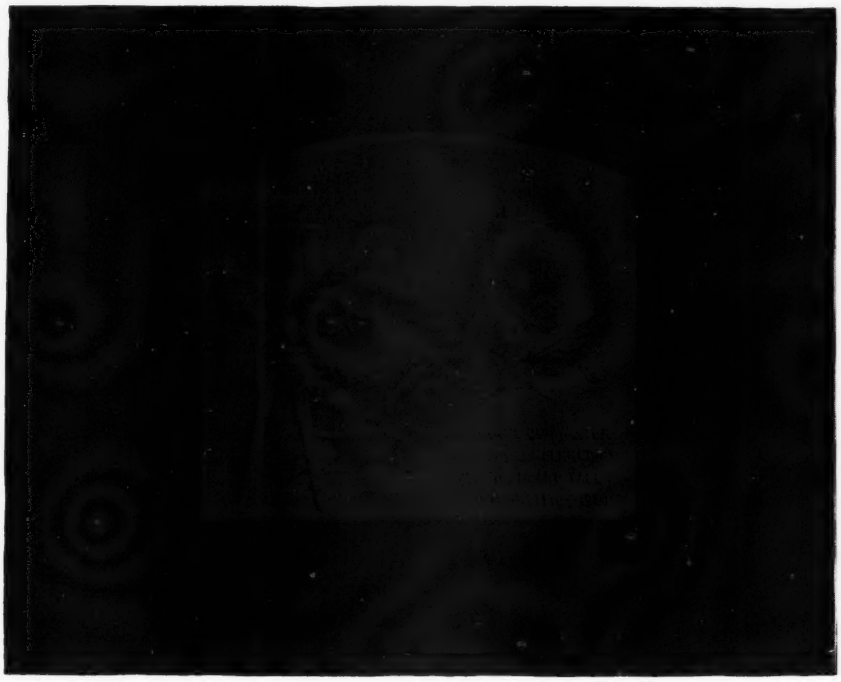
No. 1 Capacity ⅛ inch, power	No. 10 Capacity ¼ inch, small box
No. 2 Capacity ¼ inch, power	No. 11 Capacity 3/16 inch, textile
No. 3 Capacity ½ inch, power	No. 15 Capacity ½ inch, box
No. 4 Capacity ½ inch, power	No. 16 Capacity ¼ inch, calendar
No. 5 Capacity ½ inch, foot power	No. 17 Capacity ¼ inch, multiple
No. 7 Capacity ⅞ inch, power	No. 18 Capacity ½ inch, multiple

Boston Stitchers have every convenience for commercial demands, and the quality of product is unequalled.

AMERICAN TYPE FOUNDERS COMPANY
GENERAL SELLING AGENT

Also sold by BARNHART BROS. & SPINDLER

GARAMOND BOLD VANITY LOGOTYPE CLELAND BORDER



A REPRODUCTION of the souvenir distributed at the dinner held January 17th, 1902, by the Typothetae of the City of New York, commemorating the 196th Anniversary of the birth of Benjamin Franklin; and in honor of Theodore L. DeVinne, first president of the United Typothetae. During the preceding June both Columbia and Yale Universities conferred on Mr. DeVinne the degree of A.M.

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

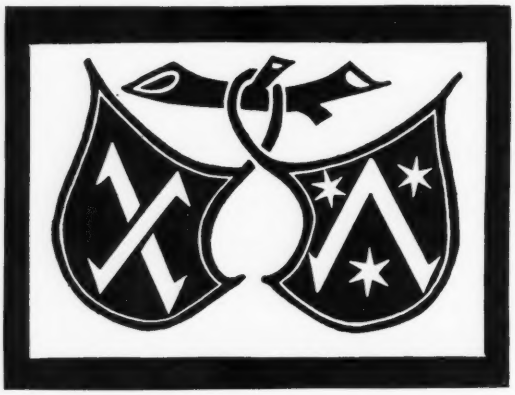
406 Pearl St. - - New York
89 Mortimer St., - Rochester
521 Cherry St., - Philadelphia
131 Colvin St., - - Baltimore

Allied with

BINGHAM & RUNGE CO., E. 12th St. & Power Ave., Cleveland

MACHINE-CAST PRINTERS' ROLLERS
ESTABLISHED 1849

East is East and West is—Milwaukee



MILWAUKEE is the choice of the International Association of Printing House Craftsmen for their Convention this year. Since its inception fifteen years ago in New York City the "Share Your Knowledge" movement has been widespread. Now all cities that are large printing centers boast of a Craftsmen Club. The constructive work done by members of these Clubs is reflected in the improvement of all classes of presswork, brought about through the interchange of ideas and solutions of pressroom problems by men in the craft big enough to relate their experiences at the regular meetings for the benefit of those "who do not know." Even Rollers have received their share of attention.

They may give you a press with the latest kinks,
And type of the newest design,
You may have the choicest of paper and inks,
And cuts that are really fine.
They may give you copy so snappy and good
It draws dollar bills from their fold,
But you cannot make good as a pressman should
If your Rollers are too darned old.

BINGHAM BROTHERS COMPANY

(Founded 1849)

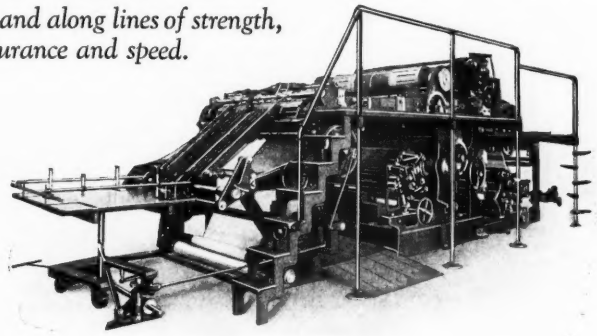
ROLLER MAKERS

New York Philadelphia Baltimore Rochester Cleveland

KIDDER PRESSES

Are built to suit you and along lines of strength, beauty, endurance and speed.

We have been building them right for over forty years



Our wide experience and good service are gladly at your command

KIDDER ROTARIES

Are surpassed by none for that special job. We can prove it to you.

KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway CHICAGO, 166 West Jackson St. TORONTO, CANADA, 445 King St., West

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof — a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

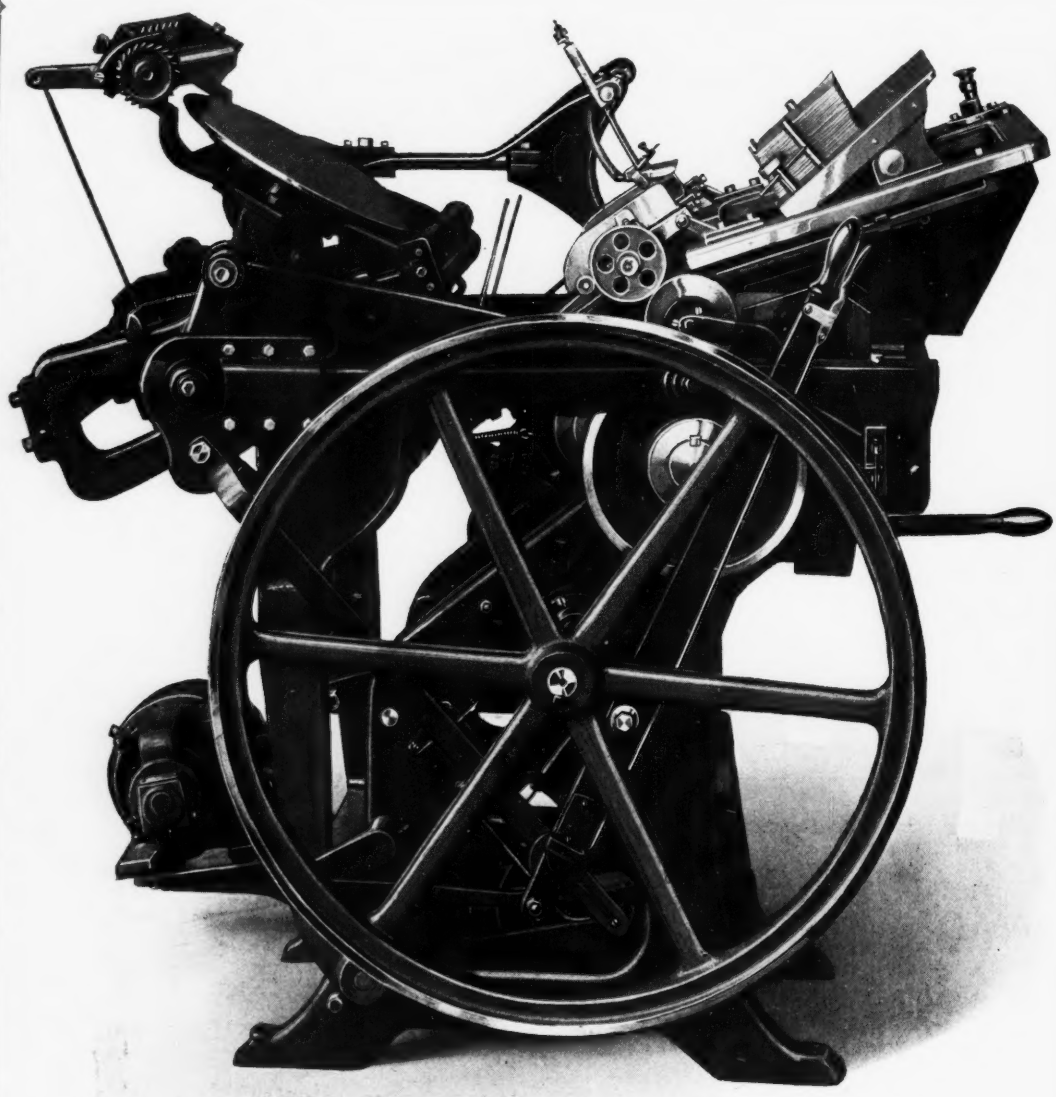
23-25 East 26th St., New York City **INDIANAPOLIS, INDIANA** **608 South Dearborn St., Chicago**

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18 - 23, 1924

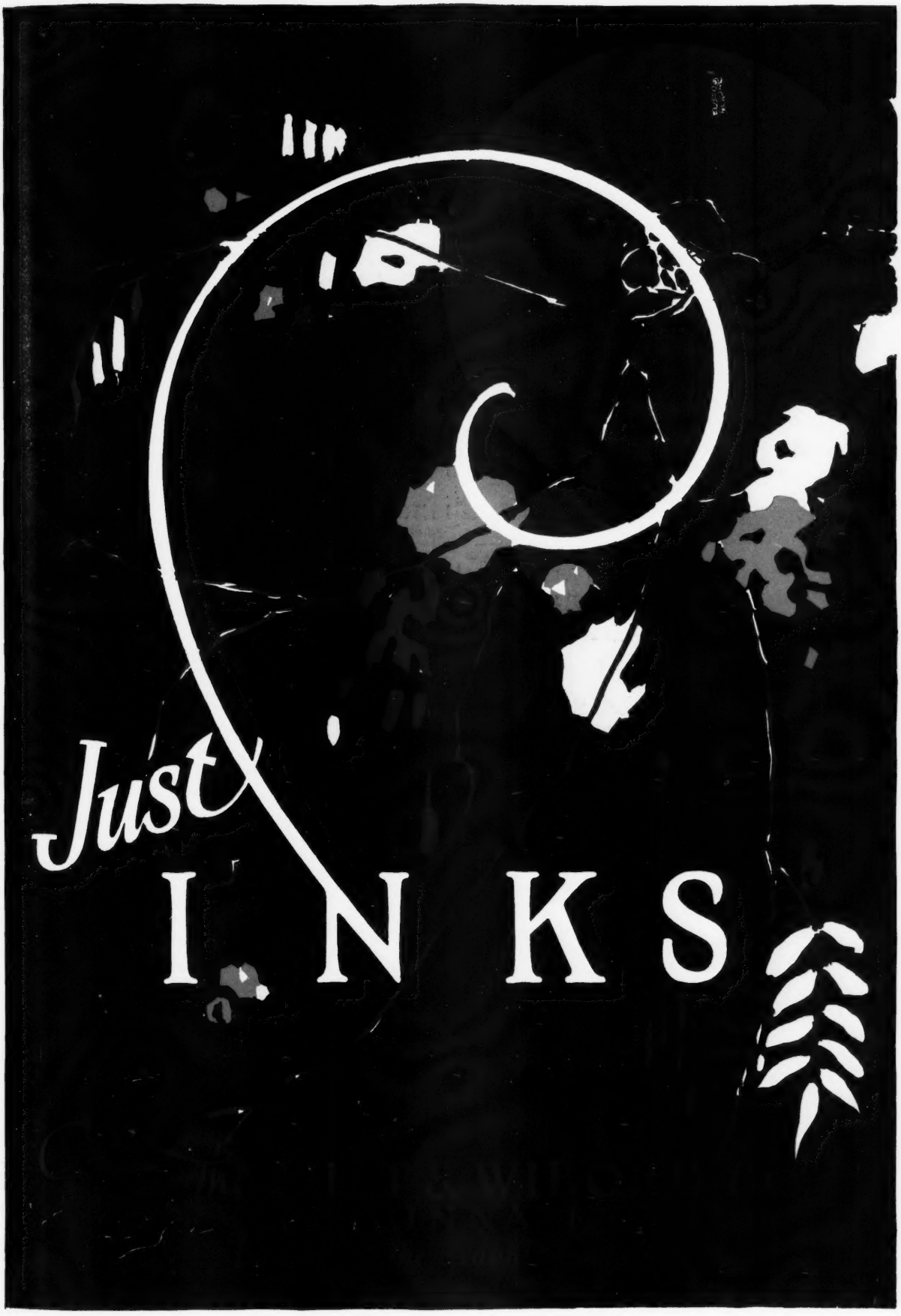


THE KLYMAX FEEDER attached to a CHANDLER & PRICE PRESS insures a rapid automatic unit that is capable of handling the various classes of job printing quicker and more accurately than can be done by hand.

KLYMAX FEEDERS are made for the 8x12, 10x15, 12x18 and the new 12x18 CHANDLER & PRICE CRAFTSMAN PRESS. Write our nearest Selling House for descriptive circulars and quotations.

AMERICAN TYPE FOUNDERS COMPANY

MANUFACTURER OF THE KLYMAX FEEDERS



Black No. 1552-61 *Blue No.* 1558-53 *Purple No.* 1558-54 *Red No.* 1558-55

Yellow No. 1558-56 *Green No.* 1558-57

Every-Day Inks

ASSURE UNIFORMITY AT ALL TIMES

THE inks used on this sheet are some of our Every-Day Colors, printed on a cylinder press, single rolled, without slip sheeting, under normal pressroom conditions. Note the brilliancy and smoothness.



ORDER BY COLOR & NUMBER

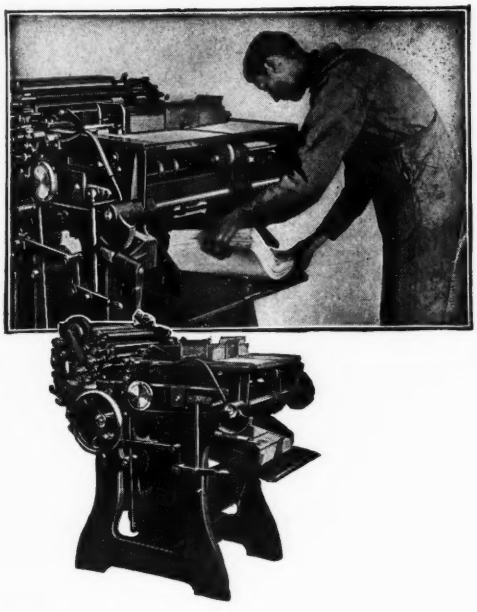
Black No. 1552-61
Blue No. 1558-53
Purple No. 1558-54
Red No. 1558-55
Yellow No. 1558-56
Green No. 1558-57

The Ault & Wiborg Co.

CINCINNATI

"Here and Everywhere"

NEW YORK	ST. LOUIS	MINNEAPOLIS	TORONTO, CAN.	CORDOBA, ARG.	CANTON, CHINA
BOSTON	CLEVELAND	ATLANTA	MONTREAL, CAN.	MENDOZA, ARG.	TIENTSIN, CHINA
PHILADELPHIA	BUFFALO	HOUSTON	WINNIPEG, CAN.	RIO DE JANEIRO, BRAZIL	HONGKONG
BALTIMORE	DETROIT	SAN FRANCISCO	BUENOS AIRES, ARG.	MONTEVIDEO, URUGUAY	MANILA, P. I.
CHICAGO	MILWAUKEE	LOS ANGELES	ROSARIO, ARG.	SHANGHAI, CHINA	LONDON E. C., ENG.



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½″ x 19″
Minimum Size 3″ x 6″

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.
Summerdale Avenue Philadelphia, Pa.
London Office: 23, Goswell Road
London, E. C. 1.

"De Luxe" Efficiency

for the Large Plant Leaves Nothing to be Desired

Speed—Capacity—Adjustability—Mechanical Perfection for Every Requirement—none equal it.



"De Luxe" Composing Room Saw-Trimmer C. & D. Style

"Kalamazoo" Efficiency

is just as satisfying —at a price within reach of every plant



"Kalamazoo" Universal Saw-Trimmer

J. A. Richards Co., Kalamazoo, Mich.
Pioneer Printers' Saw Builders

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18 - 23, 1924



Monitor Machines are built to unvarying standards of— Mechanically Correct Design, Most Careful Workmanship and Wear-Resisting Materials of Construction.

Cutting the Corners

Illustrated here is a Small Round Corner Cutting Machine, operated by hand power. It easily cuts stock one inch thick, does clean, quick work, and sells at a low price. There are other styles of Monitor Round Corner Cutting Machines, operated by foot, belt, or motor power. Do you want to know more about them?

Write today for our Booklet.

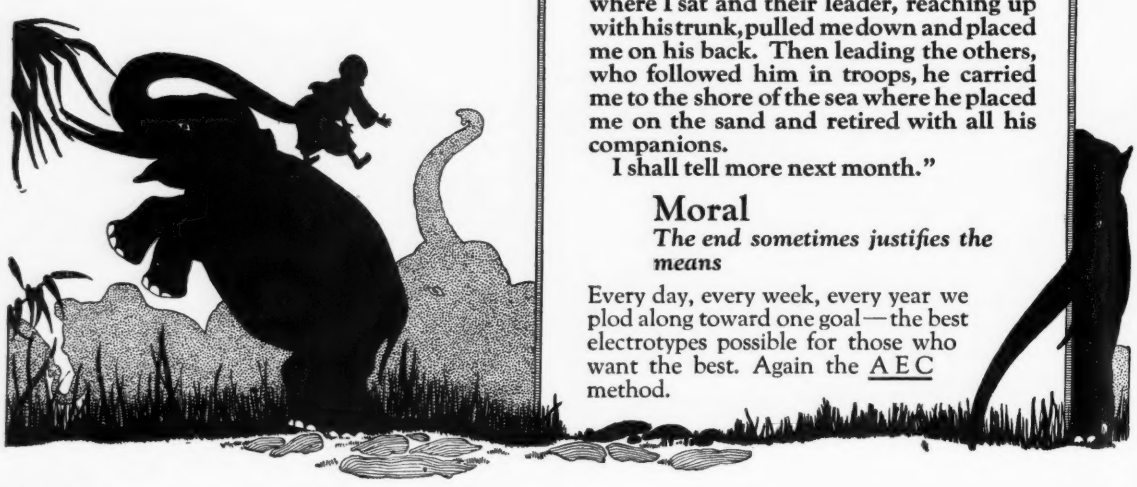
Latham Machinery Co.

Builders of Bookbinders' Machinery for over 35 years

1135 Fulton Street, CHICAGO

BOSTON	PHILADELPHIA	NEW YORK
531 Atlantic Ave.	Bourse Bldg.	45 Lafayette St.

The Fifth Voyage



"Sinbad the Sailor renew my discourse. Shortly after leaving Serendib we were seized by pirates who carried us away to a remote island and sold us for slaves. I was bought by a rich merchant who sent me into the forest to slay elephants for ivory. One morning the elephants approached in such numbers that the earth was covered with them. They encompassed the tree where I sat and their leader, reaching up with his trunk, pulled me down and placed me on his back. Then leading the others, who followed him in troops, he carried me to the shore of the sea where he placed me on the sand and retired with all his companions.

I shall tell more next month."

Moral

The end sometimes justifies the means

Every day, every week, every year we plod along toward one goal—the best electrotypes possible for those who want the best. Again the A E C method.

AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA

Obsolete Presses on Expensive Floor Space leads to—*What?*

Over-equipped plants—pressrooms where a lot of slow running and expensively operated presses are standing idle—are not a rarity in the printing industry today.

Perhaps the wise thing to do is to get rid of the idle equipnent for what it will bring, and put in Meisel Automatic Presses that will make it possible for you to make big profits in your pressroom.

Don't assume that Meisel Presses are priced too high—investigate. Compare their cost with that of the number of sheet fed presses required to do the same work, the valuable space they occupy, and the labor required to operate them.

Send us samples of work you would like to produce at lower cost. Our experts will gladly show you what can be done, without any obligation on your part.

MEISEL PRESS MFG. CO.
944-948 Dorchester Avenue, BOSTON, MASS.



EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18-23, 1924

The Plate Gauge

does not, like a printing press, produce something that can be sold. But it *does*, through cutting down the time required for make-ready, increase the productivity of all your presses. It is not unusual for the Plate Gauge to increase production equal to that of an added press. It increases productivity of the most expensive machines and the department that carries the heaviest overhead.

The Plate Gauge has cut makeready costs in more than 450 pressrooms. That large number proves its practicability for handling a wide range of conditions. It is a micrometer measuring device which records the measurement after *press pressure* has been applied. It is the one successful device enabling the printer to do his *own* checking and correcting of the plates he must print. It is equally successful with wood- or metal-mounted plates.

There are three ways the printer can get an unbiased opinion of what the Plate Gauge can do for him:

1—Write to those who are using the Plate Gauge. Find out how it serves *them*. We will gladly furnish a complete list of users.

2—Visit personally the plant of a printer near you who uses the Plate Gauge. See for yourself how advance underlay reduces the standing time of his presses.

3—If not too remotely situated you can have the Plate Gauge demonstrated for you on your own work. Let us tell you about this plan.

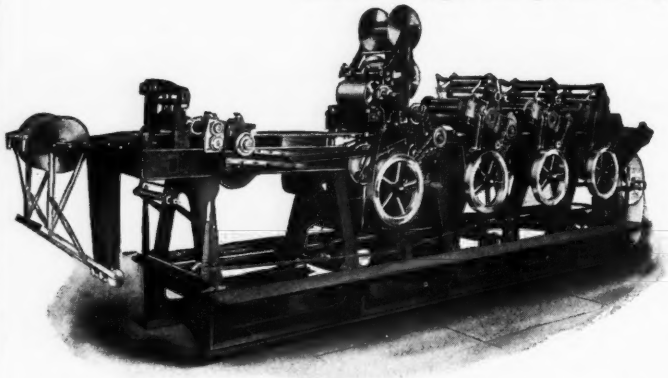
Start your investigation right now. Be prepared to increase the output of your pressroom when the fall and winter rush comes on.

HACKER MANUFACTURING COMPANY
320 South Honore Street **CHICAGO, ILLINOIS**

MULTI-
NEW ERA PRESS
PROCESS

FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour

Once through the press completes the job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

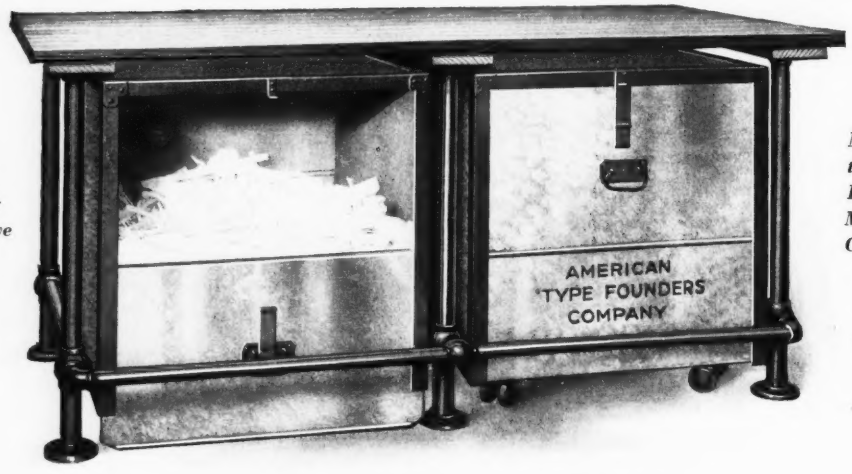
Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

The New Era Manufacturing Company

Straight and Cedar Streets, Paterson, N. J.

CUT-COST PAPER CUTTER TABLE

Write Nearest Selling House for Descriptive Circular



Made by the Hamilton Mfg. Company

Designed by the ENGINEERING DEPARTMENT *of the*

AMERICAN TYPE FOUNDERS COMPANY

COVERING THE CONTINENT

WILKE'S

THE HIGHEST STANDARD OF TYPE METALS

SEEING IS BELIEVING

IF we told you that you can make TWELVE RECASTS of 30 Point, 30 em measure, in two minutes with

Wilke's Linotype Metal

and get PERFECT FACES and SOLID BODIES, as was done recently on a Model 20 LINOTYPE, you would no doubt call this a REMARKABLE PERFORMANCE, but

IF we told you that of a run of 150,000 impressions taken from type cast from

Wilke's Standard Monotype Metal

there was no difference between the first and last five thousand impressions that could be detected, except with a magnifying glass, you would most likely accept this statement with a grain of salt, YET IT'S BEING DONE WITH WILKE'S METALS EVERY DAY.

You Are Cordially Invited to

Inspect Our Exhibit at Milwaukee and be Convinced

BOOTH 45
GRAPHIC ARTS EXPOSITION
MILWAUKEE, AUGUST 18-23

DOWNTOWN HEADQUARTERS
PFISTER HOTEL -- MILWAUKEE

METALS REFINING COMPANY

HAMMOND, INDIANA

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18-23, 1924

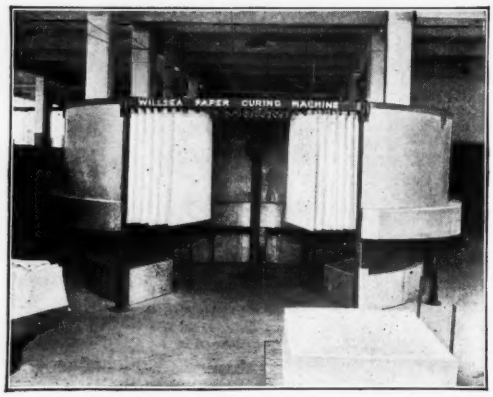
ANNOUNCING

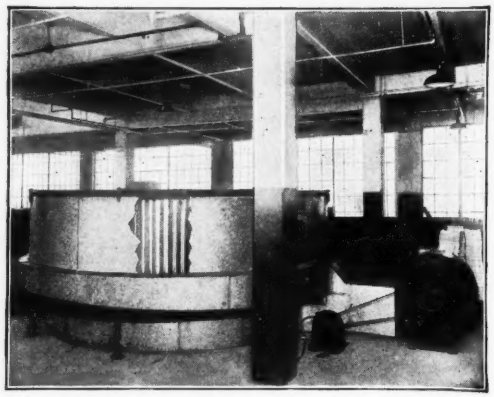
the New

Willsea Paper Curing Machine

—a new type of machine which handles smaller capacities of paper than our larger straight type Stecher Curing Machines. It is a small, compact, circular type machine with sides fully enclosed in sheet metal. Designed especially for lithographers and printers whose requirements do not warrant the installation of the larger straight type; built in several sizes with capacities extending up to those of the straight machines.

The conditioning process is the same in both the Willsea and Stecher machines; it consists of supplying a maximum volume of air—the same air in which the paper is to be run through the presses—properly distributed to give equal exposure to the full surface of the sheets at a velocity that will complete the process rapidly without damaging the paper by stretching or by fraying the edges.





Front and Side Views of a Recent Installation of the New Rotary Type Machine

The Stecher and Willsea Curing Machines condition any stock—damp, green, or dry stock—to the actual temperature and humidity of the pressroom atmosphere, and deliver the paper to the presses, thoroughly seasoned, in two hours time. The hourly capacity depends upon the size and type of machine, which in turn is determined by your particular requirements.

These machines also perform the supplementary services of rapidly drying and setting inks between colors, and before bronzing or cutting. They save, besides time, a large amount of precious space in the usually overcrowded pressroom. They eliminate buckling, curling, ruffling; relieve static troubles; make perfect register possible; and greatly expedite production.

For Quotation on Proper Machine Give Size of Your Largest Sheet and Your Average Daily Consumption

THE WILLSEA WORKS

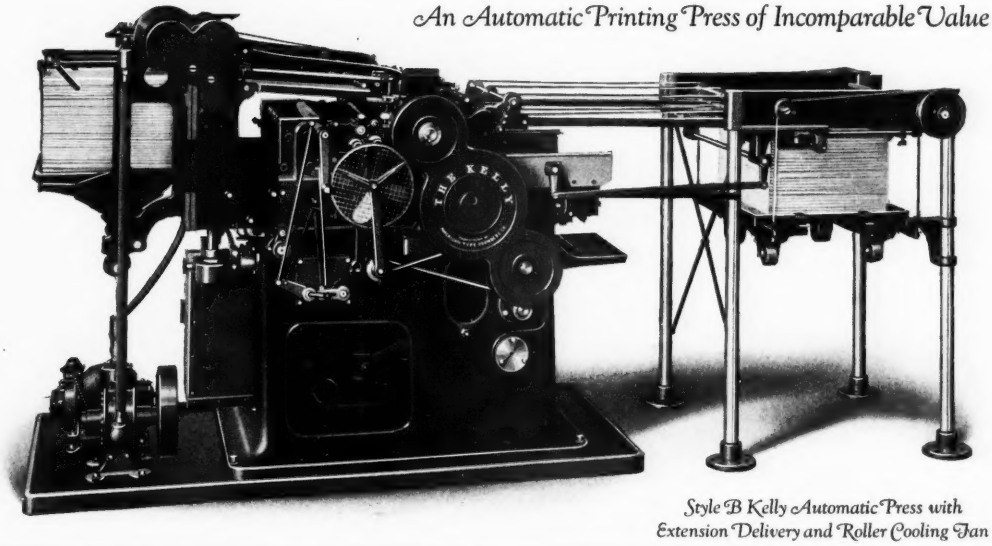
Engineers : Founders : Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of MULTI-COLOR PRESSES for printing, scoring and cutting cartons from roll stock; TUBING MACHINES for making rectangular boxboard tubes or shells.

The KELLY

An Automatic Printing Press of Incomparable Value



Style B Kelly Automatic Press with Extension Delivery and Roller Cooling Fan

FOR ten years the Kelly Press has proven itself in printing offices everywhere. Its incomparable value has been demonstrated under all printing conditions, many times in circumstances so unusual as to bring out unsolicited testimony of its great worth. Kelly Press users are our best advertisers. They know its value from the angles of production, profit, small maintenance expense and service, the four features which the printer-business man always considers in appraising values.

The following letter from CHARLES J. SENNEWALD, a well-known St. Louis printer, supports every claim we have made for efficiency, longevity and value.

MR. A. E. RETON, *Manager* March 31, 1924
American Type Founders Company, St. Louis, Mo.

Dear Sir:—Just a word or two below, which might interest you relative to my Style B Kelly Press. We have had our Kelly Press for almost three years. It has proven itself to be a wonderful money-maker in my plant. You may be interested to know the small amount that we have spent for repairs since we have had it, for this press. We have spent just $2.35 for repairs during the period of the entire three years. This is certainly remarkable, especially as the press has been in constant operation since I have had it. I really think the Kelly Press is a little wonder. During part of this three years the press ran two shifts. I do not know what I would have done in several instances, when in a tight pinch in the pressroom, without having the Kelly to unload my worries on. Your local service men stop in my shop whenever in the neighborhood, but never find anything to do. Yours truly,

CHARLES J. SENNEWALD

The Kelly Press is the standard of automatic printing press value. There are over 3500 in satisfactory use. Write to our nearest Selling House for quotations.

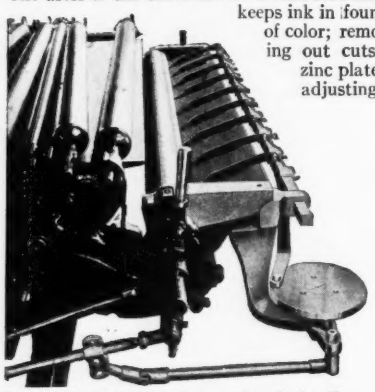
American Type Founders Company

SELLING HOUSES IN THE PRINCIPAL CITIES

SET IN MEMBERS OF THE GOUDY FAMILY CLELAND BORDERS

Increases Quantity and Helps Quality at Less Expense

The users of the ORTLEB INK AGITATOR say that it saves ink; allows pressmen to devote their time other than pushing ink; keeps ink in fountain properly stirred, practically preventing moving catches, assuring uniformity of color; removes fear of injury; keeps excess of ink off form rollers; eliminates time spent washing out cuts; assists in doing away with slip-sheeting on many jobs; lengthens the life of zinc plates on offset presses; aids in getting the finest distribution of ink and seldom requires adjusting fountain screws, all of which is conducive to good printing and reducing cost.



Showing the Ortleb Ink Agitator Attached to Press

We are filling orders for all Miehle flat-beds, single or two-color; Harris Offset, 28 x 42 in. and Kelly 14 x 22 in. presses. Agitators for other styles of presses are being designed.

List of Agents

Latham Automatic Registering Co.,
608 South Dearborn St., Chicago, Ill.
Latham Automatic Registering Co.,
170 Fifth Ave., New York, N. Y.
Frank J. Learman, Inc.,
150 Ellicott St., Buffalo, N. Y.
J. J. Dallas Co.,
134 Summer St., Boston, Mass.
O. Joel Williams,
1025 Fifth Ave., Des Moines, Iowa.
R. E. Jones,
105 West 40th St., New York, N. Y.
J. Ruesch Printing Machinery Co.,
485 Broadway, Milwaukee, Wis.
James Holt,
248 Randolph Bldg., Memphis, Tenn.
Hamilton R. Marsh Co.,
11th and Race Sts., Philadelphia, Pa.
James D. Conmee,
59 Beekman St., New York, N. Y.
Printers' Supply Co.
306 South Sixth St., Minneapolis, Minn.
C. I. Johnson Mfg. Co.,
48-50 East Third St., St. Paul, Minn.

Some Users of Ortleb Ink Agitators and How Many

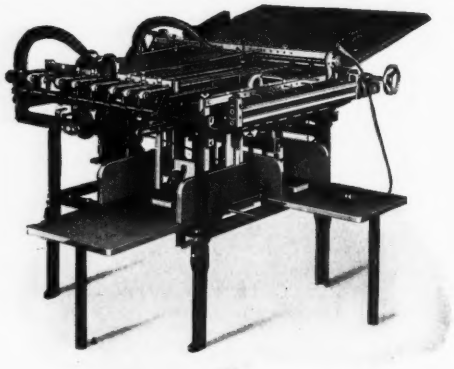
American Colortype Co	Newark, N. J.	(2)
Athenaeum Press	Cambridge, Mass.	(2)
Beck Engraving Co	Philadelphia, Pa.	(4)
Collins, H. S., Printing Co.	St. Louis, Mo.	(4)
Comfort Printing Co	St. Louis, Mo.	(2)
Gereke-Allen Carton Co	St. Louis, Mo.	(4)
Haddon Press	Camden, N. J.	(2)
Kutterer-Jansen Printing Co	St. Louis, Mo.	(2)
Manz Engraving Co	Chicago, Ill.	(3)
Nicholson, C. B.	St. Louis, Mo.	(2)
Pictorial Review Pub. Co.	New York, N. Y.	(10)
Plough Printing Co	Memphis, Tenn.	(3)
Quadri Color Co	Hollis, Long Island	(2)
Rogers Printing Co	Chicago, Ill.	(4)
Rand-McNally Co	Chicago, Ill.	(19)
Riverside Printing Co	Milwaukee, Wis.	(2)
Rand-McNally Co	Ossining, N. Y.	(2)
Shelly Printing Co	St. Louis, Mo.	(2)
Seelman, George, & Sons	Milwaukee, Wis.	(5)
Meredith Pub. Co.	Des Moines, Iowa.	(3)
Von Hoffmann Press	St. Louis, Mo.	(17)
Willett-Roy Co	St. Louis, Mo.	(3)
Warner, Wm. R., Co., Inc.	St. Louis, Mo.	(3)
Western Ptg. & Litho. Co	Racine, Wis.	(4)

Write for booklet on "HOW TO REDUCE COST OF PRINTING," by George Ortleb furnished by us or our representatives

TERMS, PRICES, TRIAL OFFERING, ETC., GIVEN UPON REQUEST

ORTLEB INK AGITATOR CO., 314 Calumet Building, ST. LOUIS, MISSOURI

Mentges Folding Machines



1—Produce *accurate* work.
2—Run at *high speed.*
3—Are *simple* to adjust and operate.
4—Are designed and built to outlast the ordinary machine.
5—Produce all the *standard folds.*
6—Require *minimum* for *upkeep.*
7—Are *dependable.*
8—Are *inexpensive.*

Built in five models to handle sheets up to 25 x 38 inches.

These machines will give you a *maximum return* on your investment.

In will pay you to investigate.

Send us samples of your work and let us recommend right machine.

MENTGES FOLDER COMPANY, Sidney, Ohio

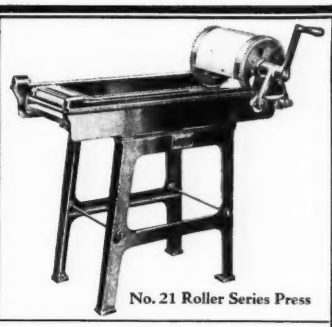
"BUILDERS OF PROFITABLE FOLDING MACHINERY"



Composing Room Cylinder

"Who Prove it with Proofs"

This is the slogan of Fredrick Nelson Phillips, Inc., Typographers, 314 East 23rd Street, New York, who with the very great majority of *real* Typographers in the United States



No. 21 Roller Series Press

Use Vandercook Rigid Bed Composing Room Presses

The principles of construction—the care and accuracy with which these principles are built into Vandercook Presses is the one selling force that has caused them to be chosen by those who are "known to know."



No. 20 Roller Series Press

Vandercook & Sons

1716-22 West Austin Ave.
CHICAGO, ILL.

Originators of the Modern Proof Press

Represented by: American Steel Chase Co., New York; Independent Printers' Supply Co., San Francisco and Los Angeles; R. W. Hartnett Co., Philadelphia; C. I. Johnson Manufacturing Co., St. Paul; Baker Sales Co., London, England; Alex. Cowan & Sons, Ltd., Australia and New Zealand.



Truss Press



New Business—Right from the Jump!

Tenants in the Printing and Allied Trades Offices started off with a rush by taking several good orders within the first few days the offices were open.

These offices meet so well the definite need for a central consolidated market for manufacturers selling to the printing trades in Chicago that it was bound to be a success. It serves both printer and manufacturer, brings buyers and sellers together most conveniently.

A few office units are still available for manufacturers who want to get the most out of their Chicago representation. Booklet and floor plan on request.

PRINTING AND ALLIED TRADES OFFICES AND PERMANENT DISPLAY

Second Floor, Transportation Building, Chicago

CRAFTSMEN!

The Golding Art Jobber Is a Versatile Press for the Production of Quantity and Quality Work

PRINTER users of the Golding Art Jobber are very enthusiastic about it because of its durability, rigidity, quick makeready, ease of feed, high speed, excellent distribution and quantity and quality of production.

The Golding Art Jobber is extraordinarily productive on the regular run of job printing work and it is also well adapted to the printing of large rule forms, large halftone and plate forms and booklet halftone pages.

The illustration shows the Golding Art Jobber No. 18—12 x 18 inches—complete with full length automatic brayer fountain, duplex distributor, vibrating roller, adjustable rollerways, safety feed guard, counter and power fixtures. This press is also made in size of 15 x 21 inches. Both sizes can be furnished complete for operation by individual electric motor of any make preferred.



Craftsmen employers need the Golding Art Jobber for economy and extra profit. The Craftsman employe needs it to simplify his work for quality production with economy and can recommend it to his employer because of results to mutual advantage.

Golding Press Division, American Type Founders Company

FRANKLIN, MASSACHUSETTS, U. S. A.

We also manufacture the Golding Jobber, Pearl Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and Official Card Cutters, Golding Tablet Press.

ALL GOLDING PRODUCTS FOR SALE BY TYPEFOUNDERS AND DEALERS

All Records Broken

MORE INTERTYPES
WERE SHIPPED TO
CUSTOMERS IN
JUNE THAN IN ANY
PREVIOUS MONTH
IN THE HISTORY
OF THE INTERTYPE
CORPORATION

No Standardized Intertype Has Ever Become Obsolete

INTERTYPE CORPORATION, *General Offices and Eastern Sales Department*, 50 Court Street, Brooklyn, N. Y.; *Middle Western Branch*, Rand-McNally Building, Chicago; *Southern Branch*, 77 McCall Street, Memphis; *Pacific Coast Branch*, 560 Howard Street, San Francisco; *New England Sales Office*, 49 Federal Street, Boston; *Los Angeles Sales Office*, 1240 South Main Street; *Canadian Agents*, Toronto Type Foundry Company, Ltd., Toronto; *British Branch*, Intertype Limited, 15 Britannia Street, King's Cross, London, W. C. 1.

INTERTYPE

Greater Than Ever Will Be This Year's

WESEL EXHIBIT

at Milwaukee

Photo Lith

With the growing demand for Offset Printing and the intense interest in the Photo Lith process that exists today—a complete working demonstration of Wesel Photo Lith Equipment will prove a major attraction. We will exhibit the most simple and by far the most economical method and equipment for producing the offset printing plate.

Photo-Engraving

Wesel equipment for the Photo-Engraver is the standard for the world today. And at Milwaukee there will be several new machines to greet the visiting Photo-Engravers—one in particular that every practical man will welcome the opportunity to inspect and operate. Be sure and visit the Wesel Exhibit.

AS at Chicago in '21 and Boston in '22, Wesel will be one of Milwaukee's most prominent exhibitors in '24. This year Wesel will introduce several new and important machines which, because of their far-reaching effect within the industry, will be talked about for many years to come. You cannot afford to miss the Wesel Exhibit this year. Come and see us at Spaces 87, 88, 89, 99, 100, 101, Milwaukee Auditorium, August 18-23, 1924.

F. WESEL MFG. CO.

72-80 Cranberry Street, Brooklyn, N.Y.

***Chicago Branch:* 431 South Dearborn Street**

Stereotyping

Equipment that is new and revolutionary in principle and method will be shown for the first time at Milwaukee! Every printer and publisher employing the stereotyping process should heed the invitation to visit the Wesel Exhibit. There he will find an entirely new order of Stereotyping economy—and *quality.*

Printing

The printer will, of course, be interested in the Wesel Exhibit. And many printers, no doubt, will be decidedly interested in a working demonstration of the many desirable features of the Wesel Final Plate Mounting System—for both curved and flat plates. This will be an ideal opportunity for you to *compare.*

BAUM HIGH DUTY FOLDER

The Fastest Selling Folder—WHY?

IT WILL PAY FOR ITSELF IN THREE WEEKS ACTUAL USE, *as it is the closest price, quality built folder in the world.*

IT FOLDS TO HAIRLINE ACCURACY—*Even Wedding Invitations are being folded on it.*

IT WILL "STAND THE GAFF" OF A BUSINESS LIFETIME—*being unqualifiedly guaranteed for five years.*

IT IS SO SIMPLE IN OPERATION *that "Jimmie," the errand boy, can learn in fifteen minutes how to operate it.*

THE BAUM

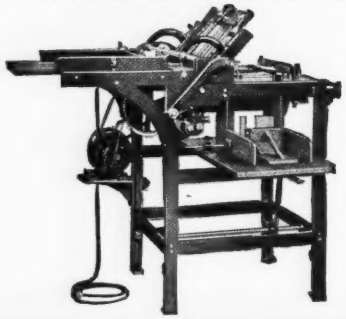
Is so Speedy that "Jimmie" can fold 6,000 sheets, 18,000 folds every hour.

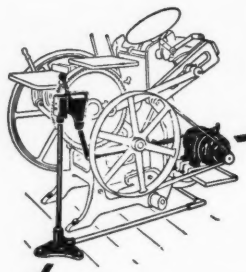
LEARN FOR YOURSELF

Write or wire for Baum Representative or for information that will show you how to make your folding profitable.

RUSSELL ERNEST BAUM

35 So. Penn Square, Philadelphia, Pa.





Press-O-matic JOB PRESS CONTROL

Increase Production—

It is easy to keep presses pounding away at top speed the Press-O-Matic way. With Press-O-Matic control, the speed can be adjusted just right for each job so that maximum production is obtained. The Press-O-Matic unit is stopped through a push button too—no need to touch the speed regulator—and the correct speed is quickly regained. You should know all about the Press-O-Matic unit. Ask your supply salesman or write us.

KIMBLE ELECTRIC COMPANY

2408 W. Erie Street, Chicago, Illinois



Making Beauty Pay Dividends

"There is nothing that makes its way more directly to the soul than beauty."
—*Addison*

A beautiful printing paper, such as ARTWARE, enables the printer to produce creditable work, helps to win profitable business for the advertiser, and creates satisfaction in the mind of the ultimate consumer.

ARTWARE is beautiful because its body stock is well formed, printing surface flat, even, made from the best coating clays applied with the skill resulting from many generations of paper-making experience.

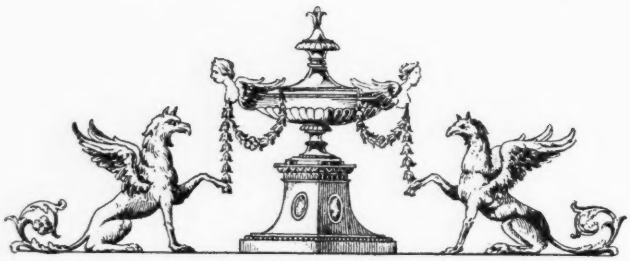
A sample will convince you of the truth of every statement made here. Write to the makers or to any distributor listed on the reverse side of this sheet.

ARTWARE

is made only by

McLAURIN-JONES COMPANY
WARE COATED PAPER CO. DIVISION
WARE, MASS.

Photo by Tanagra Studio, Boston, Mass.



ARTWARE

a bright high-finished printing paper of such refinement of printing surface that every shade of the most delicate printing plate is reproduced, faultlessly. Ideal for black and colored inks.

MADE IN WHITE ONLY
in all standard sizes and weights

WARE COATED PAPER CO. DIV. WPC WARE, MASS.

McLAURIN-JONES COMPANY
Ware Coated Paper Co. Division
WARE, MASS.

Distributing Agents

BEEKMAN PAPER & CARD CO., Inc.
318 West 39th Street . . . . . NEW YORK, N. Y.

THE B. F. BOND PAPER CO.
33 Hanover Street . . . . . BALTIMORE, MD.

BRADNER SMITH & CO.
333 South Desplaines Street . . . . . CHICAGO, ILL.

GRAHAM PAPER CO.
Birmingham, Dallas, Denver, El Paso, Houston, Kansas City, Minneapolis, Nashville, New Orleans, St. Louis, St. Paul

JUDD PAPER CO.
HOLYOKE, MASS.

KNIGHT, ALLEN & CLARK
INCORPORATED

BOSTON	PROVIDENCE
177-179 High Street	26 Custom House Street

KUENSTNER & LUCIE PAPER CO., Inc.
30 Great Jones Street . . . . . NEW YORK, N. Y.

R. M. MYERS & CO., Inc.

BUFFALO, N. Y.	ROCHESTER, N. Y.	SYRACUSE, N. Y.
79 Ellicott Street	27-29 Exchange Street	805 Keith Theatre Bldg.

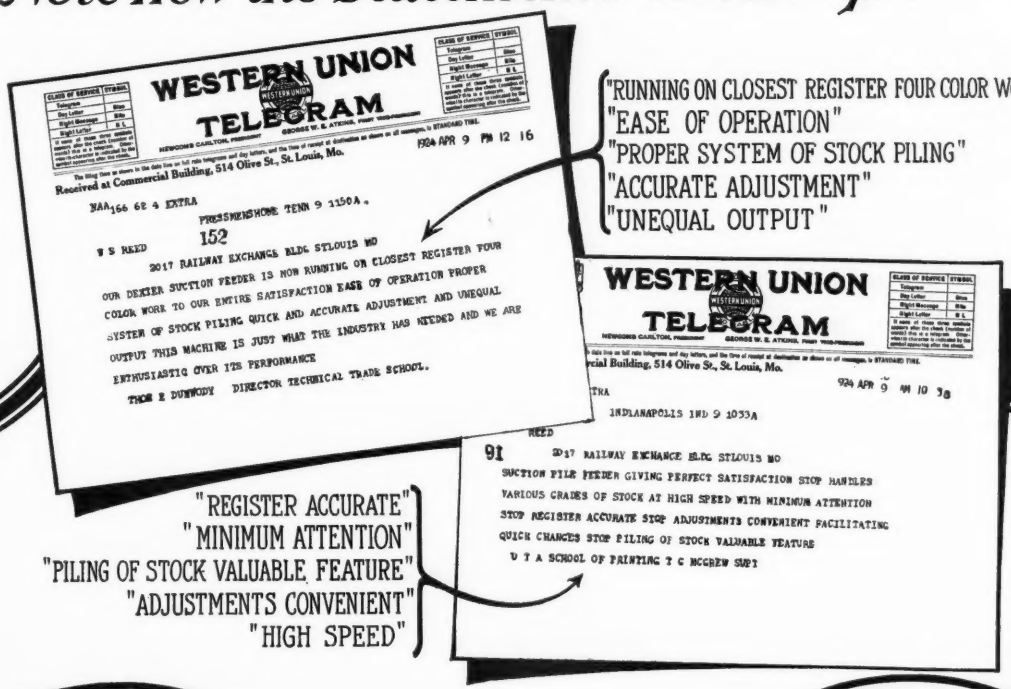
RAYMOND & McNUTT CO.
825 Walnut Street . . . . . PHILADELPHIA, PA.

VIRGINIA PAPER CO.
4 Schockoe Avenue . . . . . RICHMOND, VA.

GEORGE W. WISE, Jr.
164 Federal Street . . . . . BOSTON, MASS.

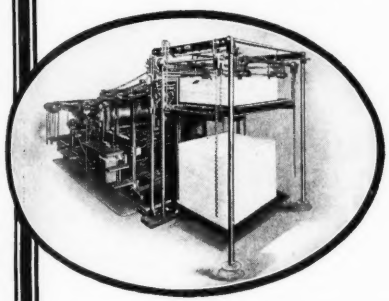
Dexter Feeder Testimony From Two Great Printing Trade Schools

Note How the Statements Check Up!

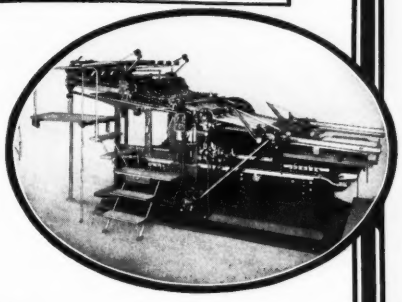


"RUNNING ON CLOSEST REGISTER FOUR COLOR WORK"
"EASE OF OPERATION"
"PROPER SYSTEM OF STOCK PILING"
"ACCURATE ADJUSTMENT"
"UNEQUAL OUTPUT"

"REGISTER ACCURATE"
"MINIMUM ATTENTION"
"PILING OF STOCK VALUABLE FEATURE"
"ADJUSTMENTS CONVENIENT"
"HIGH SPEED"



Send for the Booklet – EXTRA CYLINDER PRESS PROFITS. *You will find many other interesting points about* DEXTER FEEDERS *in this booklet.*



DEXTER FOLDER COMPANY
28 West 23rd Street - - New York City

PHILADELPHIA — H. W. Brintnall, San Francisco & Los Angeles
CHICAGO — BOSTON — E. G. Myers, Dallas, Texas
CLEVELAND — ST. LOUIS — Dodson Printers Supply Co., Atlanta, Ga.

T. W. & C. B. SHERIDAN CO., London, England
Exclusive British Agents for Dexter Folders and Pile Feeders.

FEEDERS FOLDERS CUTTERS STITCHER FEEDERS BUNDLING PRESSES

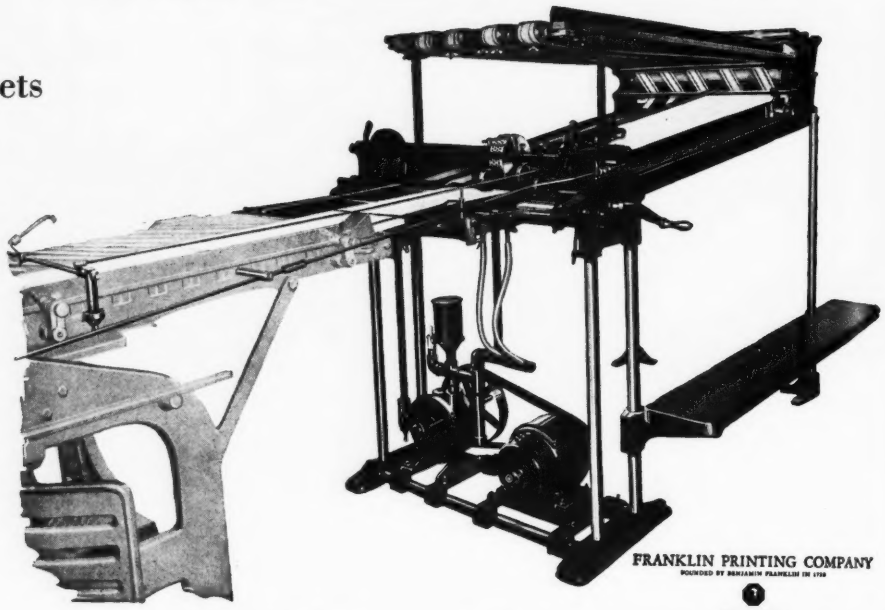
EXTRA CYLINDER PRESS PROFITS



Frohn Continuous Air Wheel Feeder

for Model B Cleveland Folders

Over 18,000 sheets fed in ONE HOUR!



Printing House of WILLIAM EDWIN RUDGE *New York City*

"The Frohn Continuous Rotary Air Wheel Feeder has lived up to all you promised for it, and then some."

W. E. RUDGE.

Metropolitan Life Insurance Co

"We are getting more product than formerly. I do not know what might be considered a good day's work, but our records show as high as 70,000 per day. We are very much pleased with this feeder."

J. S. MASTERMAN, *Mgr. Ptg. Div.*

Why not install one On Trial?

FRANKLIN PRINTING COMPANY

FOUNDED BY BENJAMIN FRANKLIN IN 1728

NEW YORK OFFICE
200 FIFTH AVENUE

916-930 LUDLOW STREET, PHILADELPHIA

"The Feeder has been more than holding its own, day and night on quite a variety of work, feeding a steady stream of sheets with scarcely a stop. There is no marking of the sheet by any of the mechanical devices."

RICHARD IBELL.

J. W. Clement Co.
Printers and Designers of Advertising Literature

Buffalo, New York

"In our opinion this is a much better and faster machine than other feeders we have used."

E. R. STEVENSON.

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery

ALSO

American Chalk Overlay Process

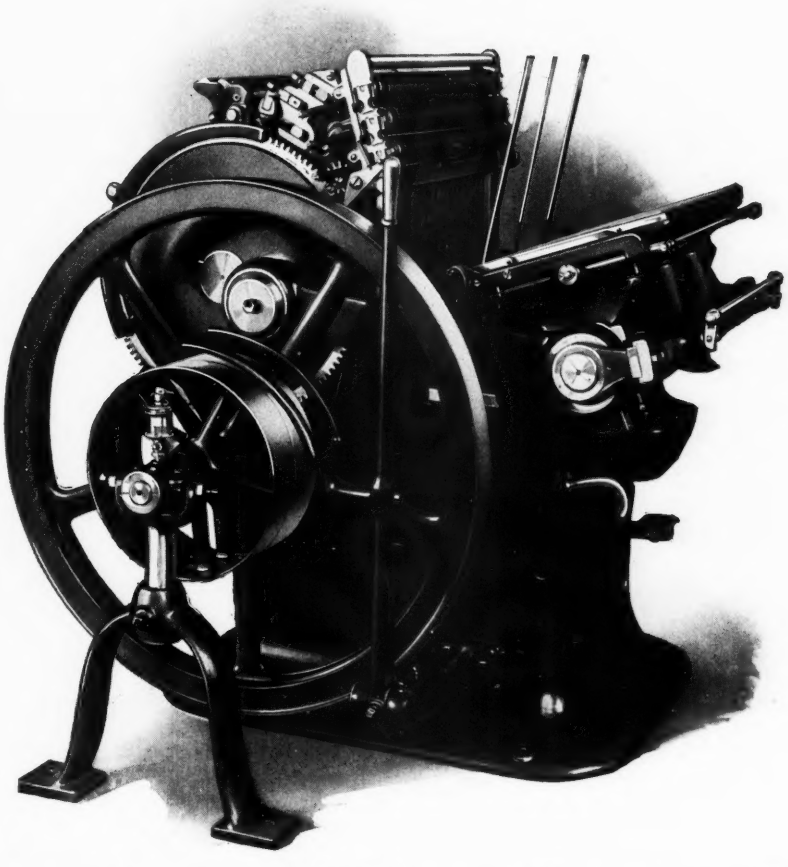
NEW YORK

NEW YORK: *Printing Crafts Building*
PHILADELPHIA: *Bourse Building*

CHICAGO: *Rand McNally Building*
LONDON: *Smyth Horne Ltd., 1-3 Baldwin's Place*

Accuracy *Balanced Construction* *Higher Speed* *Increased Production*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



This

"Colt's Armory" Platen Printing Press

Is Like a Colt Six-Gun: Hold It True, Don't Flinch at the Pull, and the Bullet Will Find Its Intended Billet

One of the most capable pressmen known by the writer hereof once-upon-a-time vouchsafed the following sententious remark:

"I believe it would be *more difficult* for even a bum printer to do a bum job on a 'Colt's Armory' than a good one!"

That observation is a bull's eye, plumb center; and its context is that the *better product*, requiring no greater (perhaps less) time and effort to turn out, not only costs no more but may well command a higher rate of recompense. Thus, in the printing business, Art Work is a Breeder of Assets.

Regarding our new catalogue (yours for the asking) a friendly recipient recently wrote us that it "looks and reads like a million dollar document!" Now, that was a good effect to produce from what, in sober fact, is merely a normal "Colt's Armory" or "Laureate" job, but—!

Manufactured and marketed by

THOMSON-NATIONAL PRESS COMPANY, Incorporated

Nott and East Avenues, Long Island City, N. Y.; Fisher Building, Chicago

Also Obtainable From All Branches of American Type Founders Company and Barnhart Brothers & Spindler

PROOF PRESS
PERFORMANCE

The other day an out of town printer, who called at our office, informed us that he has gotten splendid results with his Standard B. B. B. No. 2 Proof Press, which he has had in his plant for some time.

He told us that he does color-proofing to perfect register on this press, and that he was pleased with the accuracy of the press and its ease of operation.

This printer further told us that he used his No. 2 very frequently for getting out advance lots of proofs, running from 50 to 200, and he found that his customers were not only surprised but greatly pleased with the quick service he was able to render on proofs in quantities.

After all, *results count.* Standard B. B. B. Proof Presses win preference because of their performance; they're built right and do their work well.

Standard "B. B. B." No. 0—Bed 14x20 In.—$230 f. o. b. Chicago
Standard "B. B. B." No. 1—Bed 14x26 In.—$280 f. o. b. Chicago
These presses give you clean, sharp proofs with the minimum of exertion—proofs that will show up every defect in a form.
Standard "B. B. B." No. 2—Bed 17x26 In.—$600 f. o. b. Chicago
For taking color proofs in register, as well as all other proofs.

Write for full particulars.

A. T. H. BROWER COMPANY
166 WEST JACKSON ST., CHICAGO, ILL.
For Sale by Leading Supply Dealers



Why "Pig" Metal?

MONOMELT
SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company
704-14 Palace Bldg., Minneapolis

SATISFACTION

ESTABLISHED 1875

The proof lies in a trial of the

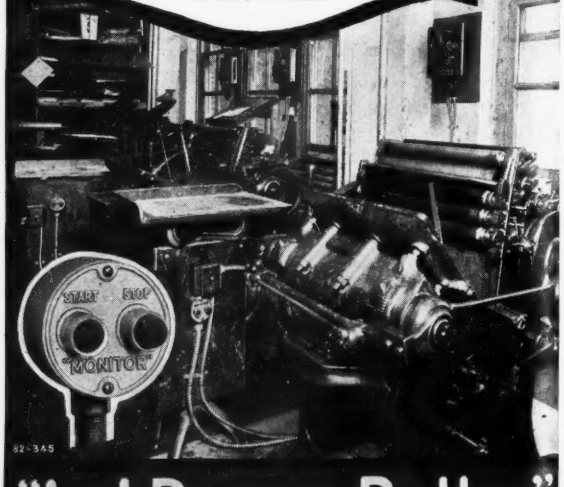
Blomgren Bros. & Co.
SERVICE

A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois

The Monitor System

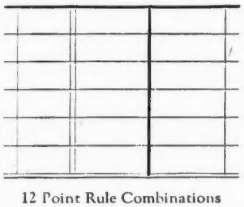
THE NATION OVER
in the largest press rooms and in the smallest shops you will find
THE MONITOR SYSTEM PAYING ITS WAY
There must be a reason—ask for Bulletin 1034.
Monitor Controller Company, Baltimore, Md.
New York, Chicago, Buffalo, Detroit, Pittsburgh, Cleveland, Boston, Philadelphia, Birmingham, St. Louis, New Orleans



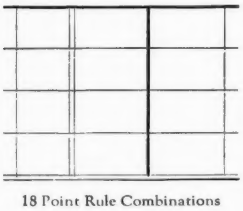
"Just Press a Button"



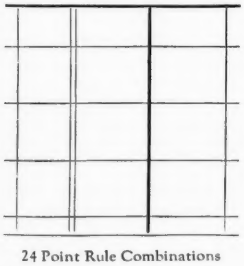
The Profitable New Ludlow Way to Set Rule Forms Quickly



12 Point Rule Combinations



18 Point Rule Combinations



24 Point Rule Combinations

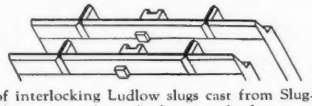
ONE of the many striking advantages of the Ludlow System of composition for the job printer is the simple and easy way in which the operator can produce rule forms for blank work. Its facility and speed in use, and its superiority in results, establish a new standard in rule form production. Chief among the reasons for this is the new slug aligning matrix that insures greater accuracy in alignment of verticals in slug rule form composition.

When rule forms are produced the Ludlow way, the printer simply sets matrices in his stick easily and swiftly, just as he sets any other Ludlow composition. Then he casts as many slugs as are needed. Any width of page may be set by butting Ludlow slugs together endwise. So accurate are Ludlow Rule Form Matrices that a careful operator can produce perfect hairline rule joints that cannot be detected.

Column heads, side heads or descriptive words can be set in any one of a number of the new and attractive small Ludlow faces, and inserted between the cross rules.

For producing repeat lines, which usually comprise the greater part of every rule form, the printer simply casts additional lines from one set-up. This not only eliminates tedious hours of setting pages filled with quads, spaces, blank slugs and brass rules, but it saves press work as well, because of the ease with which multiple forms can be produced. As the lines are always new and type high, there is also less time required in make ready.

Write for folder "Revolutionizing the Setting of Rule Forms."



Section of interlocking Ludlow slugs cast from Slug-Aligning rule matrix with regular horizontal rule matrices

Ludlow Typograph Company

2032 Clybourn Avenue

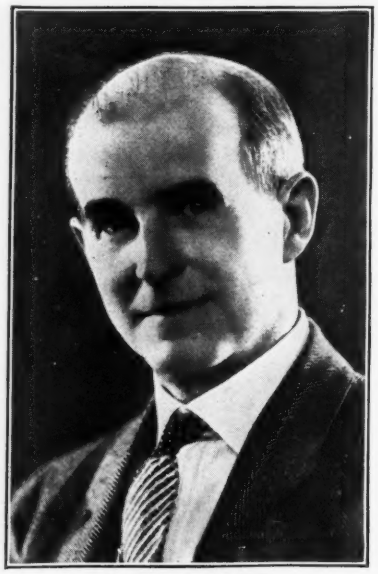
SAN FRANCISCO: Hearst Building CHICAGO NEW YORK: World Building

When in Chicago visit our Downtown Demonstration Room, second floor, Transportation Bldg., Cor. Harrison and Dearborn

LUDLOW QUALITY COMPOSITION

MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor Saving Accessories. Descriptive matter sent on request.



WALTER S. McNEAR
Miller Representative
Maryland, District of Columbia and Virginia



D. G. CLARK
Miller Representative
Metropolitan District of New York

Recent Additions to Miller Sales Force

General Sales Manager John D. Babbage, of the Miller Saw-Trimmer Company, announces recent appointments to the Miller sales force as follows:

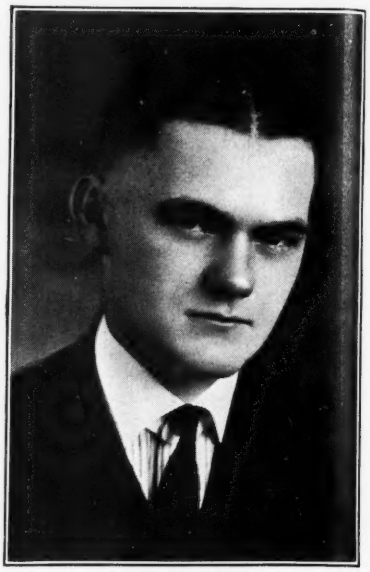
Walter S. McNear succeeds L. W. Conger in Maryland, District of Columbia and Virginia, with permanent headquarters at Baltimore. Mr. McNear is an experienced printing supply salesman, having been for a number of years connected with the Boston Branch of the American Type Founders Company. For the last eighteen months he has been employed in the advertising department of the Diamond Match Company, New York. "Mac" is a practical printer and pressman, with a thorough working knowledge of Miller Machines, qualifying him to explain their operation and render expert advice in the selection of Miller equipment.

Grady Mason, long connected with the Miller Saw-Trimmer Company as a demonstrator in the South Texas territory, recently appointed to a sales position, needs no introduction to the printers of that section. His pleasing personality, together with his intimate knowledge of the Miller line, assures him success in his new line of duty. Mr. Mason's permanent address will be the Dallas Branch, 509 South Akard street.

H. Clay Cross, a young printer-salesman from Louisville, Ky., will assist J. F. O'Donnell in serving the trade in the Indiana territory. Although new to the duties of a Miller salesman, he is experienced in the operation of Miller Machines and thoroughly conversant with their good points. The permanent address of Mr. Cross will be the Severin Hotel, Indianapolis, Ind.

D. G. Clark, a Massachusetts product, young in years but experience-wise in everything pertaining to Miller machinery and devices, has been appointed to the metropolitan district of Greater New York. Mr. Clark acquired his printing education in the office of the "Boston Telegram," perfecting the Miller end of it through a course of instruction at the Miller factory. Manager Casey of the New York Branch will experience no difficulty in developing young Clark into a star Miller salesman.

George P. Dunlevy, former representative of the Miller Saw-Trimmer Company in the Pittsburgh district, has again joined the Miller sales force. Mr. Dunlevy will travel out of the Philadelphia Branch, covering eastern Pennsylvania. George knows the Miller line like a book and is well qualified to serve his trade efficiently and well. We bespeak him success in his new field.



GRADY MASON
Miller Representative
South Texas Territory



H. CLAY CROSS
Miller Representative
State of Indiana

—*Advertisement*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Miller Mail Delivered on First Trip New Air Mail Service

Miller Company Represented in First Air Mail Delivery

The Miller Saw-Trimmer Company was represented on the first trip involving night flying over Transcontinental Air Mail Route by a package of interoffice mail dispatched from the San Francisco Branch Office to the main office in Pittsburgh.

The envelope is postmarked San Francisco, 5 a. m., July 1st, and Pittsburgh, 9:30 p. m., July 2d. Figuring the four hours' difference between Pacific Coast Standard and Eastern Daylight Saving Time, the actual elapsed time between the two postoffices is thirty-six and one-half hours.

The actual flying time to Cleveland, from which point the Pittsburgh mail was transported by train, was twenty-seven hours and thirty-five minutes. The flying time established between San Francisco and New York on the initial trip was thirty-two hours and five minutes.

The first trip on the through schedule of the Transcontinental Air Route, involving night flying, marks an epoch in the progress of air mail delivery in the United States. The Miller Saw-Trimmer Company is fortunate in being one of the favored few possessing a representative souvenir of the inauguration of this service.

Miller "High-Speed" Establishes 3,900 Per Hour Average

Mr. John H. Bacon, president of the John H. Bacon Printing Company, Bangor Me., in a recent letter to a brother printer, makes the following comments regarding the Miller "High-Speed" Press:

"Your letter received asking about our Miller 'High-Speed' Press. We installed the 'High-Speed' Press a year ago last February and since that time we really don't know how we could have kept house without it.

"Our pressman will put on a run and get 3,900 per hour for an average. On a 5,000 run where little makeready is necessary he will lock up the form, make it ready and complete the job in one hour and a half."

Mr. Bacon further states that the pressman who operates the "High-Speed" has had no previous experience with a cylinder or automatic press larger than a Miller 10 x 15. The success he has achieved in maintaining an average production of 3,900 per hour speaks well for the simplicity of the machine and the readiness with which pressmen of average ability may be converted into efficient "High-Speed" operators.

New Cabinet Stand for Miller Bench Saw

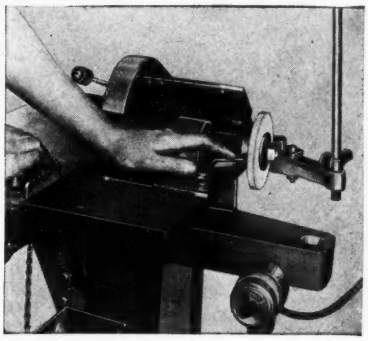


The Miller Saw-Trimmer Company has recently introduced a new Cabinet Stand, on which to mount the popular "Little Miller" Printers' Bench Saw-Trimmer. This Cabinet is of solid, substantial construction, made from selected hard wood, nicely filled and varnished—an ornament to any shop.

A metal chute, built through the center of the base, carries all trimmings and waste materials to a box or other receptacle on the floor. Two liberal size drawers and additional compartments are provided for the storage of leads, slugs, rules, etc. A hinged drop leaf at side, when raised, gives additional table space—a convenient rest for galleys in trimming linotype slugs or other work of this nature.

Cabinet occupies but little floor space, fits almost anywhere, and is easily moved, forming a most convenient portable Saw-Trimmer outfit. The "Little Miller" Cabinet Stand is carried in stock at all Miller Branches. Descriptive matter and prices sent on application.

Miller Saw-Trimmer Knife-Grinding Attachment



To overcome the difficulty often encountered by inexperienced operators in grinding the trimmer knives of the Miller Saw-Trimmer to the correct degree of bevel, the Miller Saw-Trimmer Company has recently perfected a Knife Grinding Attachment. This device is very simple in its application, attached to the saw-table in a moment by means of the register gage thumb nut. The trimmer knife, held in place with light finger pressure in groove provided, is brought gently into contact with the grinding wheel at just the right angle, insuring perfect degree of bevel—saves time, insures perfect results and the knives last longer. Complete information and prices can be obtained by addressing Miller Saw-Trimmer Company, Pittsburgh.

Miller Service Appreciated by Users

Mr. C. V. Wasley, of the California Bank Supply Company, Los Angeles, in a recent letter comments as follows on the splendid service rendered his company by the San Francisco Branch of the Miller Saw-Trimmer Company:

"We wish to thank you for the hearty co-operation you have extended us since we purchased our first press from you, and also wish to commend the splendid service and co-operation we have received from Mr. Wm. M. Kemp, manager of your San Francisco Branch."

To give service that merits praise of this kind is the aim and object of every branch manager and employee of the Miller organization. It is this policy of unlimited service freely extended that has served to popularize Miller Machines and make them an indispensable part of the equipment of every well regulated printing business.

—*Advertisement*

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 73 | AUGUST, 1924 | Number 5

LEADING ARTICLES IN THIS ISSUE

The Craftsmen's Movement — Its Aims, Obligations and Accomplishments — *By Harvey H. Weber* 713
Why Not Adopt the Pyramid Makeup? — *By Sumner J. Harris* 715
Of Journals and Magazines — *By Julian B. Arnold* 717
The Period With a Curly Tail — *By Edward N. Teall* 724
Later History of the Luther Typefoundry — *By Douglas C. McMurtrie* 727
The New Publisher — Schoolville — Part VIII.— *By R. T. Porte* 734
Job Composition: Popular Types — Their Origin and Use — No. XI.—The Oswald Cooper Faces — *By J. L. Frazier* 737
Some Practical Hints on Presswork — Part XVII.— *By Eugene St. John* 741
Review of Printers' House-Organs — *By A. J. Fehrenbach* 750
On to Milwaukee, August 18 to 23 753
J. Maury Dove, President of Lanston Monotype Machine Company, Succumbs 756
Direct Advertising: Planning, Designing and Selling an Advertising and Merchandising Campaign — *By Robert E. Ramsay* 757
The Creators of the New Era in Typefounding — *By Henry Lewis Bullen* 761

REGULAR DEPARTMENTS

Collectanea Typographica 721
Proofroom 723
Pressroom 733
Job Composition 737
Process Engraving 743
Offset Printing 744
Specimen Review 745
Direct Advertising 757
Newspaper Work 765
Machine Composition 769
Book Review 771
Editorial 773
Incidents in Foreign Graphic Circles 775
Trade Notes 776

Complete classified index will be found on page 821

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois, U. S. A.

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

Terms: United States, $4 a year in advance; single copies, 40 cents. Canada, $4.50 a year single copies, 45 cents. Foreign, $5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1924, by The Inland Printer Company.

WHEN I GROW OLD



When I grow old
God grant that every child
Will feel the youthful texture of my soul,
And will not turn away from me
As from a shade or shrunken vine,
When I grow old.

When I grow old
God grant that I may have some task
Which must be done or some one fare the worse,
That in some corner of the earth
Some one will need my hand,
When I grow old.

—*Selected*

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 73 AUGUST, 1924 NUMBER 5

The Craftsmen's Movement—Its Aims, Obligations and Accomplishments

By HARVEY H. WEBER

President, International Association of Printing House Craftsmen

GONE forever, we hope, are the days when business and industrial ethics and beliefs were cramped and restricted, and any deviation from accepted policies and methods was considered a venture and an unnecessary risk. Gone, too, are the inherited antiquated ideas and formulas, those mysterious trade secrets that were handed down from generation to generation and so carefully guarded and rigidly observed that their possessor had neither faith nor belief in originality and improvement. They belonged to a period that has passed; they were slowly crowded out and made obsolete by changed conditions which created a determination not only to meet requirements but anticipate the future. Ideas have changed with the passing years. The fraternal spirit of coöperation has displaced secrecy and selfishness. Today the man who is out of touch with his fellow men is almost a useless man, and in the rapid progress of events it is not long before he is left far behind.

Deep within the heart of every normal man is a desire to reach beyond his environment for the knowledge and ability that will enable him to secure and enjoy the better things in life. This craving is a natural one and, if properly fostered and encouraged it will yield rich results. Organization for the promotion of mutual interests is the logical method of accomplishing such results, and when the technical plant executive in the printing industry began to realize that, the idea of craftsmen's clubs came into being.



Emblem of the International Association of Printing House Craftsmen.

The craftsmen's movement has been in effect in England for more than thirty years, and in America for over fourteen years, yet there are hundreds of employers, executives, foremen and others who know nothing whatever about the movement or its aims. The Printers', Managers' and Overseers' Association, an organization similar in character to the craftsmen's association in America, was organized in London, England, on October 31, 1893, and has since spread to other large cities in England and Scotland.

Realizing the necessity of mutual technical assistance, the printing house executives in New York city, in September, 1909, organized the first craftsmen's club in the United States. Its success was followed by the organization of the Philadelphia club in February, 1910; Chicago in June, 1911; Boston in January, 1912; Baltimore in May, 1914, and Washington in June, 1919. Believing that an association combining these clubs would be an incentive to greater development, delegates from the individual clubs then existing assembled in Philadelphia, where in September, 1919, they organized the International Association of Printing House Craftsmen. Since that time clubs have been organized in over forty of the larger cities of the United States and Canada, a very enthusiastic newcomer being the one that has but recently been organized in Cape Town, South Africa. During the past five years the craftsmen's association has had a rapid and substantial growth. In view of the fact that its membership is confined to executives who are willing to "Share Their Knowledge" and are anxious to contribute to the advancement of craftsmanship, its growth to over five thousand members appears wonderful.

Craftsmen's clubs are composed of two classifications of membership, active and associate. Active membership is composed of managers, plant superintendents, assistant superintendents, foremen and assistant foremen of the various departments of printing and the allied trades, such as composing, cylinder press, platen press, bindery, engraving, electrotyping, stereotyping, etc. Associate membership includes representatives of firms engaged in furnishing material for use in the printing and allied industries, such as paper, ink, machinery and other necessary supplies.

The association has as its object an increase in the efficiency of its members by promoting the consideration of approved shop methods, by encouraging a full understanding of the various processes in general use and also by the study of machinery, material and other subjects having a bearing on the printing and allied trades. In short, its object is to bring about a spirit of coöperation and friendship among its members and to foster and encourage service-contact and personal association.

In the ordinary course of events few shop executives of any city become acquainted with others in like positions in the industry. The purpose of the craftsmen's club is to bring together the executives of every department of every printing house for discussion of problems confronting them, which may easily be solved through a proper spirit of coöperation. The more a man knows about the business in which he is engaged, the better fitted is he to achieve success. It is a fact, too, that practical knowledge and a broader viewpoint are gained through contact with fellow workers in the craft. That is the fundamental reason for the existence of the craftsmen's organization. It is the best means by which an executive is enabled to meet and know other members of his calling on a basis entirely different from that provided by ordinary business relations.

At the monthly club meetings, printing problems and production methods are discussed from every angle, and improved processes are explained, often accompanied by practical exhibits or motion pictures. The motto of the clubs, " Share Your Knowledge," is borne out in exhibits of difficult and unusual pieces of printing, with a description of the method of production; also demonstration and inspection of new machinery in actual productive operation in established plants; trips through various manufacturing plants, including demonstrations of such processes as the making of original halftones, electrotype plates, printing inks, paper, and other material used in the industry.

Service committees are maintained, whose duty it is to solve technical problems for members through the coöperation of other clubs and in other ways. Coöperation of representatives of houses supplying the many articles used in printing — paper, type, machinery, rollers, inks, dies, etc.— furnishes an invaluable service in difficult or unusual work. An opportunity is given to discuss with other plant executives questions pertaining to the layout of departments, holding labor turnover to the minimum, new operating devices, labor-saving methods and other subjects of personal interest. Entertainments, outings, smokers, and similar social activities where men may mix with members of the craft for pleasure as well as profit, are other interesting features. These are but a few of the outstanding benefits to be derived from local membership. There are many others, and while all of them are important they are too numerous to mention.

What the local club does for its members, the international association carries out on a larger and broader scale. Investigations covering every important phase of the industry are conducted, and the results are accessible to members of local clubs, if desired. Mammoth expositions, attracting visitors from all over the United States and Canada, are at times held in connection with the annual conventions.

Membership in a craftsmen's club offers to the executive the opportunity to give of his knowledge and experience to the industry from which he procures his livelihood. Surely, to the thoughtful executive a motive such as this will make the strongest appeal, for the measure of a man's success in any profession is in direct proportion to what he himself contributes to that profession. The craftsmen's organization is most attractive to men big enough to realize that a clear recognition of duties is more important than blind striving for rights, and that to function efficiently they must coöperate with their fellows; that they must contribute to the extent of their ability in thought, word and deed; that every man should dignify his work and be dignified by it. Members who have grasped the true import of the craftsmen's idea, who have recognized therein great potential factors for the progressive development of technical knowledge and efficiency, and who have energetically and unselfishly devoted themselves to the upbuilding of an organization fitted to accomplishment, have demonstrated its constructive value far beyond the hopes of the craftsmen who first conceived the idea. The craftsmen's association is one of organized friendship and good will, created for the purpose of eliminating prejudice and indifference; dedicated to the promotion of the ennobling instincts of craftsmanship; and pledged to the dissemination of the combined experience of its members through adherence to their slogan, " Share Your Knowledge."

Organizations are judged by their purposes and achievements. The purpose of the International Association of Printing House Craftsmen is well defined and can not be questioned. There is a real need for the organization in the printing industry, and the confidence that has been gained by its strict adherence to the advancement of technical knowledge is well merited. Its achievements are constructive and do not infringe upon or conflict with plans, purposes or activities of other organizations in the industry. It is engaged in the purely unselfish task of stimulating a higher standard of technical proficiency for its members, with due regard to all the factors involved, both industrial and social, and strict observance of this policy will safeguard its future. When the members of an organization loyally and steadfastly work together to promote a mutual cause, as do the members of the craftsmen's clubs, and when through all the variations

of their daily experience they continue allegiance to this common source of inspiration, there need be no fear regarding the future progress or permanency of the association.

The emblem of the International Association of Printing House Craftsmen was first adopted by the New York club because of its historic connection with the printing crafts. The emblem is the combined coat of arms of Johann Fust and Peter Schoeffer, and was probably the first imprint ever appearing on a book printed from movable types, being used as early as 1457. Gutenberg was in need of cash, and, going to Johann Fust, a citizen of Mainz, Germany, he obtained a sum of money for which he mortgaged his printing plant. This was in 1450. Five years later this mortgage was foreclosed, giving Fust all types, books, presses, etc., then owned by Gutenberg. Among Gutenberg's workmen in 1455 was a young man named Peter Schoeffer, who had previously copied books while a student in the University of Paris. When Fust took over the equipment forfeited by Gutenberg, Schoeffer assumed charge, married Fust's daughter and became a partner in the business. Hence, the combining of their individual coats of arms. The device on the right-hand shield is that of Schoeffer; and that on the left, of Fust. It is believed that the "X" and inverted "V" are Greek letters; as to their significance, nothing is known. Doubtless these letters had some meaning to the initiated of that period. The stars denote seniority and are on many medieval coats of arms. The two shields hanging on a branch denote alliance, possibly the alliance of Schoeffer with the Fust family tree.

Why Not Adopt the Pyramid Makeup?

By Sumner J. Harris

ONE reason the average country newspaper man has postponed adopting the pyramid makeup of advertisements is that advertisers request certain positions and the editor feels he is obliged to meet these requests. A country publisher who has built up a newspaper which, from the standpoint of circulation and earnings, ranks among the leading community journals in his State may be doubtful as to the outcome if he adopts the pyramid style. Being fairly well satisfied with life, he does not care to "take a chance at losing good will among those contributing the shekels."

"Get by; do just enough; put over a good bluff; don't kill yourself." You'll hear it every day from country newspaper editors who are making a fairly good living and don't care to exert themselves further. It is the great American invitation to mediocrity.

"Our advertisers are our sole support and we can't afford to make restrictions," say many complacent country editors. It has been proved, however, that certain successful country publishers have put into operation the pyramid makeup idea.

The whole trouble seems to be that editors will not bank their advertisements because they fail to take time to look into the real reasons for doing so. Fearing clients will refuse to advertise unless they have their own way, many of the country newspaper editors are afraid to pyramid their advertisements, though by doing so they would add to the good appearance of their papers and get into the Class A type of country newspapers. Taking life easily? Yes!

J. L. Frazier, The Inland Printer newspaper critic, says repeatedly in his reviews, "We suggest that you adopt the pyramid makeup." Why? In the first place, no editor can doubt the assertion that a neat looking paper will sell easily, nor can he doubt the fact that a newspaper with a large circulation, consequently one that sells easily, is more valuable to an advertiser than a newspaper of poor appearance which does not command a large circulation.

Did you ever put yourself in the position of a salesman employed by an editor to go out into a field to sell a newspaper? What would you do if your product failed to create a good impression on your prospect? You will be turned down and you will wish you never had the job.

A certain college student, who is now a professor in journalism at one of the large universities of the Middle West, tells a story of how he was employed one summer to sell a country weekly, with a dustpan thrown in as a premium. By the time his first few days were over he had not made enough money to pay expenses. He was headed for the rocks and intended to quit, when suddenly he conceived a good idea. The dustpan was a good one at least. It deserved selling, so he sold that — and threw in the newspaper.

Any reader likes an orderly arrangement in his paper. With seemingly no reason whatsoever, he will prefer the pyramid makeup of advertisements, because he abhors a hodge-podge of reading material in the many different classes found in newspapers.

To make a closer analysis, you will find that newspaper readers are divided into three classes: the ones who have a definite want in mind, those who have no definite want in mind but are curious to know what is offered, and those who unconsciously read advertisements because of being attracted from the reading matter. In the first two classes, the pyramid makeup would obviously be the best on account of its orderly arrangement; in the last case, which involves probably fifty per cent of the readers, the pyramid makeup would be best, because, in order to have these readers look

Editor's Note.—This article is based on the author's experience in the past three years in country weekly work, and on a special study of the country weekly newspaper made during residence at the University of Wisconsin. It is designed to substantiate the opinion of newspaper critics that newspaper editors should pyramid their advertisements.

Craftsmen's clubs are composed of two classifications of membership, active and associate. Active membership is composed of managers, plant superintendents, assistant superintendents, foremen and assistant foremen of the various departments of printing and the allied trades, such as composing, cylinder press, platen press, bindery, engraving, electrotyping, stereotyping, etc. Associate membership includes representatives of firms engaged in furnishing material for use in the printing and allied industries, such as paper, ink, machinery and other necessary supplies.

The association has as its object an increase in the efficiency of its members by promoting the consideration of approved shop methods, by encouraging a full understanding of the various processes in general use and also by the study of machinery, material and other subjects having a bearing on the printing and allied trades. In short, its object is to bring about a spirit of coöperation and friendship among its members and to foster and encourage service-contact and personal association.

In the ordinary course of events few shop executives of any city become acquainted with others in like positions in the industry. The purpose of the craftsmen's club is to bring together the executives of every department of every printing house for discussion of problems confronting them, which may easily be solved through a proper spirit of coöperation. The more a man knows about the business in which he is engaged, the better fitted is he to achieve success. It is a fact, too, that practical knowledge and a broader viewpoint are gained through contact with fellow workers in the craft. That is the fundamental reason for the existence of the craftsmen's organization. It is the best means by which an executive is enabled to meet and know other members of his calling on a basis entirely different from that provided by ordinary business relations.

At the monthly club meetings, printing problems and production methods are discussed from every angle, and improved processes are explained, often accompanied by practical exhibits or motion pictures. The motto of the clubs, "Share Your Knowledge," is borne out in exhibits of difficult and unusual pieces of printing, with a description of the method of production; also demonstration and inspection of new machinery in actual productive operation in established plants; trips through various manufacturing plants, including demonstrations of such processes as the making of original halftones, electrotype plates, printing inks, paper, and other material used in the industry.

Service committees are maintained, whose duty it is to solve technical problems for members through the coöperation of other clubs and in other ways. Coöperation of representatives of houses supplying the many articles used in printing — paper, type, machinery, rollers, inks, dies, etc.— furnishes an invaluable service in difficult or unusual work. An opportunity is given to discuss with other plant executives questions pertaining to the layout of departments, holding labor turnover to the minimum, new operating devices, labor-saving methods and other subjects of personal interest. Entertainments, outings, smokers, and similar social activities where men may mix with members of the craft for pleasure as well as profit, are other interesting features. These are but a few of the outstanding benefits to be derived from local membership. There are many others, and while all of them are important they are too numerous to mention.

What the local club does for its members, the international association carries out on a larger and broader scale. Investigations covering every important phase of the industry are conducted, and the results are accessible to members of local clubs, if desired. Mammoth expositions, attracting visitors from all over the United States and Canada, are at times held in connection with the annual conventions.

Membership in a craftsmen's club offers to the executive the opportunity to give of his knowledge and experience to the industry from which he procures his livelihood. Surely, to the thoughtful executive a motive such as this will make the strongest appeal, for the measure of a man's success in any profession is in direct proportion to what he himself contributes to that profession. The craftsmen's organization is most attractive to men big enough to realize that a clear recognition of duties is more important than blind striving for rights, and that to function efficiently they must coöperate with their fellows; that they must contribute to the extent of their ability in thought, word and deed; that every man should dignify his work and be dignified by it. Members who have grasped the true import of the craftsmen's idea, who have recognized therein great potential factors for the progressive development of technical knowledge and efficiency, and who have energetically and unselfishly devoted themselves to the upbuilding of an organization fitted to accomplishment, have demonstrated its constructive value far beyond the hopes of the craftsmen who first conceived the idea. The craftsmen's association is one of organized friendship and good will, created for the purpose of eliminating prejudice and indifference; dedicated to the promotion of the ennobling instincts of craftsmanship; and pledged to the dissemination of the combined experience of its members through adherence to their slogan, "Share Your Knowledge."

Organizations are judged by their purposes and achievements. The purpose of the International Association of Printing House Craftsmen is well defined and can not be questioned. There is a real need for the organization in the printing industry, and the confidence that has been gained by its strict adherence to the advancement of technical knowledge is well merited. Its achievements are constructive and do not infringe upon or conflict with plans, purposes or activities of other organizations in the industry. It is engaged in the purely unselfish task of stimulating a higher standard of technical proficiency for its members, with due regard to all the factors involved, both industrial and social, and strict observance of this policy will safeguard its future. When the members of an organization loyally and steadfastly work together to promote a mutual cause, as do the members of the craftsmen's clubs, and when through all the variations

of their daily experience they continue allegiance to this common source of inspiration, there need be no fear regarding the future progress or permanency of the association.

The emblem of the International Association of Printing House Craftsmen was first adopted by the New York club because of its historic connection with the printing crafts. The emblem is the combined coat of arms of Johann Fust and Peter Schoeffer, and was probably the first imprint ever appearing on a book printed from movable types, being used as early as 1457. Gutenberg was in need of cash, and, going to Johann Fust, a citizen of Mainz, Germany, he obtained a sum of money for which he mortgaged his printing plant. This was in 1450. Five years later this mortgage was foreclosed, giving Fust all types, books, presses, etc., then owned by Gutenberg. Among Gutenberg's workmen in 1455 was a young man named Peter Schoeffer, who had previously copied books while a student in the University of Paris. When Fust took over the equipment forfeited by Gutenberg, Schoeffer assumed charge, married Fust's daughter and became a partner in the business. Hence, the combining of their individual coats of arms. The device on the right-hand shield is that of Schoeffer; and that on the left, of Fust. It is believed that the "X" and inverted "V" are Greek letters; as to their significance, nothing is known. Doubtless these letters had some meaning to the initiated of that period. The stars denote seniority and are on many medieval coats of arms. The two shields hanging on a branch denote alliance, possibly the alliance of Schoeffer with the Fust family tree.

Why Not Adopt the Pyramid Makeup?

By Sumner J. Harris

ONE reason the average country newspaper man has postponed adopting the pyramid makeup of advertisements is that advertisers request certain positions and the editor feels he is obliged to meet these requests. A country publisher who has built up a newspaper which, from the standpoint of circulation and earnings, ranks among the leading community journals in his State may be doubtful as to the outcome if he adopts the pyramid style. Being fairly well satisfied with life, he does not care to "take a chance at losing good will among those contributing the shekels."

"Get by; do just enough; put over a good bluff; don't kill yourself." You'll hear it every day from country newspaper editors who are making a fairly good living and don't care to exert themselves further. It is the great American invitation to mediocrity.

"Our advertisers are our sole support and we can't afford to make restrictions," say many complacent country editors. It has been proved, however, that certain successful country publishers have put into operation the pyramid makeup idea.

The whole trouble seems to be that editors will not bank their advertisements because they fail to take time to look into the real reasons for doing so. Fearing clients will refuse to advertise unless they have their own way, many of the country newspaper editors are afraid to pyramid their advertisements, though by doing so they would add to the good appearance of their papers and get into the Class A type of country newspapers. Taking life easily? Yes!

J. L. Frazier, The Inland Printer newspaper critic, says repeatedly in his reviews, "We suggest that you adopt the pyramid makeup." Why? In the first place, no editor can doubt the assertion that a neat looking paper will sell easily, nor can he doubt the fact that a newspaper with a large circulation, consequently one that sells easily, is more valuable to an advertiser than a newspaper of poor appearance which does not command a large circulation.

Did you ever put yourself in the position of a salesman employed by an editor to go out into a field to sell a newspaper? What would you do if your product failed to create a good impression on your prospect? You will be turned down and you will wish you never had the job.

A certain college student, who is now a professor in journalism at one of the large universities of the Middle West, tells a story of how he was employed one summer to sell a country weekly, with a dustpan thrown in as a premium. By the time his first few days were over he had not made enough money to pay expenses. He was headed for the rocks and intended to quit, when suddenly he conceived a good idea. The dustpan was a good one at least. It deserved selling, so he sold that — and threw in the newspaper.

Any reader likes an orderly arrangement in his paper. With seemingly no reason whatsoever, he will prefer the pyramid makeup of advertisements, because he abhors a hodge-podge of reading material in the many different classes found in newspapers.

To make a closer analysis, you will find that newspaper readers are divided into three classes: the ones who have a definite want in mind, those who have no definite want in mind but are curious to know what is offered, and those who unconsciously read advertisements because of being attracted from the reading matter. In the first two classes, the pyramid makeup would obviously be the best on account of its orderly arrangement; in the last case, which involves probably fifty per cent of the readers, the pyramid makeup would be best, because, in order to have these readers look

Editor's Note.—This article is based on the author's experience in the past three years in country weekly work, and on a special study of the country weekly newspaper made during residence at the University of Wisconsin. It is designed to substantiate the opinion of newspaper critics that newspaper editors should pyramid their advertisements.

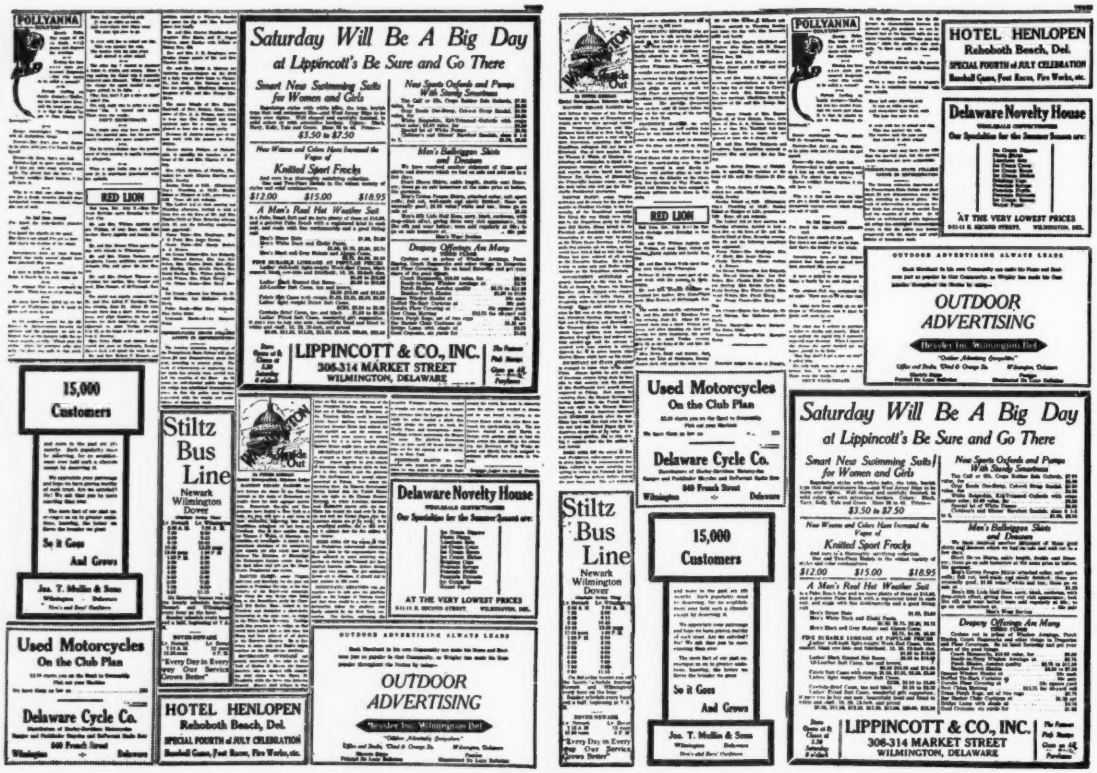
over an advertising page, you must give them first a well organized bit of reading matter to attract their attention. If the page has advertisements hemming in and probably shutting off reading matter, the reader's eyes are immediately going to flash to his mind that there is nothing worth looking at; and he will turn to the next.

From the standpoint of the interested buyer, the first two classes of readers are out looking for something. They represent almost immediate buyers with either a definite want in mind or funds with which to buy something they know not what until they are approached with something to satisfy a latent need. The third class, representing the uninterested, obviously are not immediate buyers, for their intent to read the newspaper is not for the advertisements. What they want is news, well presented in a neat and newsy manner. They will not read an advertisement unless, after being attracted to a page, their attention is drawn over by the frequent flashes of type display which creep into their vision as they look through the news.

Thus, there is no question that pyramiding advertisements is a circulation builder, is a convenience to the readers who have definite wants in mind and also to those who are curious to know what is offered; and that pyramiding advertisements in order to make a more attractive reading page draws the prospective customer to see advertisements that he would not see if he passed the page by as having " no news."

The next thing to do after you have convinced yourself, after you have put yourself in the reader's place, is to put your advertisers wise. Heretofore, all you have done is to take the advertiser's first reflection on pyramiding. He didn't exert himself to look further, and neither did you. Ask any country editor who banks his advertisements, and dollars to doughnuts he'll know his arguments.

What advertiser is there who doesn't want large circulation? If you talk to him, or send him a circular letter about this proposition, you'll convince him, merely because he has not before " seen the light."



Showing the " Scattered " Style of Arranging Advertisements, Also How the Same Matter Would Look if Made Up in the " Pyramid " Style.

" Well, that's all right, but what about the national advertisers who demand position? We can't afford to get on the bad side of the agencies," will probably be your next contention. Editors have used this for an excuse, but where do they get it? If you will run over your contracts, you will find scarcely one out of fifty that specifies an exact position, and if an exact position is specified you are offered extra money.

Out of the following, quoted from advertising contracts, judge for yourself the attitude of the national advertiser: *"Please* insert on *good news page, preferably* page 3 or 5." *"Good live news page* near front of paper *requested."* " Best *possible* position." *"Requested* following and next to reading on *good news page."* " Wholly alongside unpaid reading matter on one side, top of all advertising in column in which this advertisement appears, pages 2 or 3. This position

is *urgently requested* and for it *a premium of twenty-five per cent* over your run of paper rate will be paid."

It is perfectly evident that national advertisers are educated. They see that the newspaper's point of view in banking advertisements is not only to its own good but to that of the advertiser as well. The fact that they all want to be on good news pages shows that they expect to be on a page that will be read, not on the hodge-podge caused by not pyramiding advertisements.

The last clause we have quoted does demand position, you say. How about that? This advertiser had a single column, five-inch advertisement and was willing to pay twenty-five per cent more money to have it put at the top of the pyramid in the upper right; but you must note that the last sentence of the clause in the contract says " this position is urgently requested." Of course, that means this advertiser didn't expect that he would always be given the opportunity to have his preferred position and pay a higher rate.

One more consideration, this one taken from the point of view of the newspaper editor and advertising manager, may be made regarding pyramiding. Dwight Curfman, manager of the Westerville (Ohio) *Public Opinion,* was quoted not long ago as saying this: " In the very first issue we made up differently. The two-column by five-inch advertisements found themselves submerged beneath a volume of advertising which was made up in pyramid style. Immediately it dawned upon the merchants who were using such space that if their advertisements were to be better seen they must be larger; hold their own against larger space users. Soon it was as easy to get a quarter-page advertisement as it had been to get a ten-inch one before." Judge for yourself whether Mr. Curfman knew his business.

The last straw an editor will draw regarding this ever-present problem of newspaper makeup is " I haven't the time." It is true the editor will have to " work like the devil " getting out letters, talking up the points that he knows will sell his idea to the advertisers, but what of it? A better medium, resulting from pyramiding, will only be a stepping stone to more improvement, and in time rewards will come from the better service to all involved. Forget slow returns at the start. It will not be long before you will be another pioneer in newspaperdom, contributing to that inevitable future type of American community newspaper which will be a credit to this modern civilization of new and better creations.

Of Journals and Magazines

By Julian B. Arnold

"Look here, upon this picture, and on this." —Hamlet.

IN the weald of Kent, where the Stour embraces a fairyland of shadowy woods, green meadows and gardens heavy with blossoms, the towers of Canterbury Cathedral lift like a mist of the waters petrified in a splendor of stone. Hither in 597 Augustine brought the message of Nazareth to the fierce Saxons, and here through a thousand years their successors gave materialized form to that message, vieing with one another in building the mighty nave beneath whose roof peans for many a victory have been chanted, erecting lady chapels whose steps are stained with the blood of saints and sinners slain in sanctuary, chiseling from limestone fantasies of cloisters where learned clerics pondered over manuscripts of Livy and Plato ere printing was born, devising stately refectories whose walls, now ivy-mantled, once echoed to the revelries of prelate and monk, translating the tears and disappointments of mankind into " Dark Entries " where walk the disconsolate ghosts, including one who loved a bishop not wisely but too well, and transmuting the gladness and hopes of mankind into sculptured portals, mullioned windows, laceries of marble, and flying buttresses to shore the edifice and its stupendous belfry. Under this mountain range of pinnacled theology are the crypts, a labyrinth, hemmed in by rough hewn foundations forming corridors and caverns, broken here and there by pillars supporting the floor of the cathedral above, and dimly lighted by strayed sunbeams which pale and die in the gloom.

I used to explore these dismal crypts in search of their forgotten secrets, and once an old verger pointed out some dingy rooms which he assured me had, in Tudor times, been allotted to the Huguenots and Flemings when they sought refuge from their French and Spanish persecutors. Here they dwelt in safety and set up their looms, thus unwittingly repaying their debt of gratitude by teaching their hosts to become the textile manufacturers of the world; and here, too, in a miserable corner, like the coal cellar of a giant's castle, they established and worked a printing press, whence was issued their periodical pamphlet-journal. Bethink you of the courage of that labor, of the strain to their eyes, of the overwhelming depression which must constantly have assaulted their purpose in that realm of darkness visible.

Let us now look upon the other picture. A week later I was invited to attend the opening ceremonies of the palatial building and plant of the London *Daily Telegraph,* which in those days boasted that it had the largest circulation in the world. The function won added note from the presence of the Prince of Wales, afterwards King Edward VII., and of many men and women famous in Victorian annals. The spacious halls shone like Aladdin's cave with sparkling lights and

colored lamps, flowers festooned the columned spaces as if we had wandered into some jungle of the tropics, the air bore upon its perfumed currents the laughter of happy hearts, the wit of brilliant lips, the learning of great minds, the words of statesmen more potent than the nod of Cæsar. Anon we passed into the part of the building assigned to the printing machines, leviathans of steel throbbing with conscious power, writhing monsters struggling against governance, chained Frankensteins which for lack of aught else to kill toyed with miles of paper, moistening it as a boa constrictor covers with saliva the deer it is about to swallow, crushing it between huge rollers moving with force irresistible, beating it, stamping it, severing it, piling its tortured fragments in thousands of printed and folded newspapers. I recall the astonishment of the prince as he watched the keepers of this metal monster deliver to its maw a drum of special paper and witnessed the eagerness with which it seized the creamy vellum and whirled it hither and thither, to fling presently a portion of its victim, as a printed copy of the famous daily, at the feet of the man whose destiny it was to be the constitutional head of six hundred millions of mankind.

Ah, little wooden hand-press, worked in the dark crypts of Canterbury, be not ashamed, for your children have carried light into the wildernesses of the world. Giant of printing presses, housed in a palace in Fleet street, be not too proud, for time that makes and unmakes the mountains made thee what thou art. Both of you are but hour marks upon the dial of evolution; endless are the hours to come. The growth of freedom, the widening of knowledge, the omnivorous reading by the individual, the collective record of the thoughts of all, these have made the minute marks upon that dial of progress. Yet for us who consider these two pictures there is the vision ahead as well as the vista of the past. Barely three hundred years have elapsed since the cave men of Canterbury set up their simple leaflet relating local happenings, and their sowing has ripened to a harvest of newspapers, journals and magazines so vast in number, so supreme in enterprise and so potential in educational value that in their aggregate they probably represent the greatest modern force towards the continuance of civilization. If this be so of the three centuries that have gone by, what optimist dare think too bravely of centuries to come?

In some salient points, especially as regards the art of printing, the story of all journals and magazines lies between the verities of those two pictures. Yet not wholly so. Abu-Sheitan, father of devils, says the Arab of the Sphinx, for being somewhat vague as to its origin he evades the question with a prefix of age and a suggestion of family cares. In like manner we might call the *Acta diurna* of ancient Rome the father of journals, for although issued as a government document, scribbled on papyrus, it was undeniably a newspaper as its name " Daily Events " proclaims, and who shall premise that any earlier attempts vexed or delighted the souls of pre-Romolian readers? Perhaps there was a newspaper published in Eden, where all the accessories of life apparently were provided, but this can hardly have been the case since, barring a scandal about apples, a Mayday moving, a picturesque but amateurish murder, the cataloguing of a zoölogical collection and the ordaining of a few elementary fashions in fig leaves, there seems to have been nothing of much interest going on, with quite a remarkable lack of divorces, triangular complexes and elective problems. Let us, therefore, salute the *Acta diurna* as the father of journals, admitting that so far as compliance with the forms of what we now recognize as a daily paper (save that it was not printed) it may well assert its headship to the family. It was, however, little more than an official affair, edited by a staff which " wrote up " the current battles, games, fires, religious rites and Christian holocausts, but gave no space to baseball news or comic cuts. Nevertheless it served for centuries as the general channel of information, copies being posted up in the Forum, while others were dispatched by runners to the provinces, where their contents were read aloud by heralds to crowds of listeners. Juvenal speaks of a Roman lady passing her morning in reading the paper, and one wonders if she had bobbed hair, wore abbreviated clothes and took interest in the bargain sales advertised in her *Acta diurna*. Manners change more slowly than the hills.

Among the elder children of the *Acta diurna* were the sheets issued from the tenth to the fifteenth centuries by the trading cities of medieval Europe, such as the *Gazetta*, the *Coranto* and the *Mecure*, which titles have become familiar to us in their Englished adaptations of Gazette, Courant and Mercury. Still more interesting as derivatives of the *Acta diurna* are the news-letters of the late Middle Ages, since from them are directly descended the printed journals and magazines of our day. The writers of these news-letters were the first true journalists. They were generally able men, having access to early and exact information regarding all notable happenings, and were employed by nobles and men of wealth to keep them posted on current events when absent from their respective courts. Whitaker quotes a record of the Clifford family which reads, " To Captain Robinson, by my Lord's command, for writing letters of newes to his Lordship for half a year, five pounds," ($25), truly a munificent reward. This duty grew into a recognized profession and the more proficient were engaged to supply many customers with copies of their compilations. As the number of subscribers increased the work attained proportions too large for one man to fulfill, and so the more enterprising of these purveyors of news became chiefs of information bureaus, where the incidents and gossip of the hour were put into readable form and thence distributed. With the introduction of printing the business became easier in execution, wider in scope, speedier in the multiplication of copies, and consequently commercially successful. Manuscript news-letters, however, held their ground persistently into the eighteenth century, although yearly within narrowing limits, whilst the public, during the sixteenth and seventeenth centuries, had to be content to gather their information concern-

ing the doings of their countrymen in particular, and of mankind in general, from what were known as news-pamphlets. They were printed and widely distributed. Burton, the author of the "Anatomy of Melancholy," writes in 1614 of the non-studious people, "the major part if they read it is a play-book or some pamphlet of news."

In 1641 our friend of ancient Rome again takes reincarnation as a London paper under the title of *Diurnal occurrences,* but its life was briefer than its forebear of Augustan days, for it was born in the stress and storm of the English revolution, when editors walked in the shadow of the gaol or pillory, and papers were as short lived and venomous as gnats. Six years afterwards there swims into our ken a successor, entitled *Perfect occurrences,* which merits mention only that we may salute as the father of advertising managers the parliamentarian who edited it, for to him belongs the credit of being the first to introduce advertisements into the pages of his "news-book." Critically considered, these news-books were merely enlarged and periodical pamphlets, but they and their predecessors served to blaze the path for the appearance in 1665 of the London *Gazette,* which, so far as the English language is concerned, was the father of all newspapers, journals and magazines. The plague of London had driven the court of Charles II. to Oxford, so that this *Gazette* saw the light amid the towers of that radiating center of education, and the name of the city of its birth was given to it as part of its title. As soon, however, as the Great Fire of 1666 had destroyed the larger portion of old London and a new city of brick and marble had arisen upon its ashes, the *Gazette* changed its home and name and, becoming the *London Gazette,* has appeared regularly ever since. In its original form it was a half sheet in folio, printed on two pages, and therefore a true newspaper; and the earliest known use of that term was applied to it, the reference occurring in a letter of 1670 to Charles Perrot, its second editor, where the writer says, "I wanted your news-paper Monday last past."

So after two thousand years of initial experiments there had emerged at last out of the welter of newsletters, news-pamphlets and news-books, above the prejudices of governments, beyond the persecutions of religions, the first of the vast educational army which today is marshaled as "the public press." Each decade since then has witnessed the struggle for existence and the survival of the fittest amongst an increasing variety of newspapers, journals and magazines. The master wielders of English, from the days of Swift and Defoe, have found in these mediums weapons keener than swords. Quick, too, to follow in this path were the American colonies which commenced their amazing fertility in the production of periodicals by the issuance in 1704 of the *Boston News Letter.* This was not only the earliest of journals in the western world but the first-born of any British colony. Nor was it until the eighteenth century had well advanced that any country, save those inhabited by the English-speaking peoples, adopted this efficient method of voicing the thoughts of the individual and the discoveries, ambitions and experiences of nations, and although it was a Frenchman who wrote, "Suffer yourself to be blamed, imprisoned, condemned; suffer yourself even to be hanged, but publish your opinions," nevertheless it was only through the irrepressible instincts inherent in the Anglo-Saxons that this great force towards freedom and progress was devised and developed. Repressive measures in France, Italy, Spain and Germany held back their unfettered entrance into the arena of journalism, but neither imprisonment, nor pillory, nor stocks, nor fines, nor branding, nor ear-lopping, nor exile, nor any other penalty practiced by Stuart Star Chamber, or Cromwell councils, or Puritan conventions, could stay the printed expression of the hearts and minds of those who spoke the English language.

It would be ungallant to sketch the family tree of journals and magazines, specifying the fathers of the line, without making due acknowledgment of the help rendered by some of its notable mothers, so let us not forget that most of the nine Muses held gracious and effective positions on the staff of the *Acta diurna.* Next to the Muses of poesy and prose perhaps the Muse of drawing was most constant in her watchfulness and aid. From the infancy of writing she had taught the illumination of the texts of manuscripts, and as soon as printing was invented she prompted the use of illustrations in the earliest forms of news-sheets. Such prints were called "Broadsides," and one dated 1587 recounts pictorially the "Valiant exploits of Sir Francis Drake," while another, dated 1607, depicts "a wonderful flood in Norfolk." A series of murder broadsides commenced in 1613; alas, the descendants of this type have waxed and multiplied all too well. In 1641 appears portraiture, the earliest victim being "the bloody prince Rupert," who, by means of an indifferent wood cut, provided the public with its first portrait of a contemporary celebrity. Intermittently all sorts of wood engravings and copper plates adorn the journals of the seventeenth and the early part of the eighteenth century, until in 1740 we are given not only an extremely realistic vision of Admiral Vernon's attack on Portobello, but we make the acquaintance of the father of war correspondents, for the editor is careful to inform us that the printed letter which accompanies his representation of war's alarms was written by one who "did personally witness the combat betwixt the English and the Spaniards." Six years later (1746) the *Gentleman's Magazine* introduces a map into its text, and it followed this up (1747) with a bird's-eye view of Genoa. This periodical was the originator of the term *Magazine* (borrowed through the Spaniards from the Arabic word for a warehouse), describing itself as "a monthly collection, to treasure up as in a magazine."

The various kinds of news-sheets had availed themselves of the printing press from the inception of that invention, but steam power was not applied to the printing of any journal until the 29th of November, 1814. As the manual presses of that time could seldom strike off more than two or three hundred impressions an hour, with one man to ink the types and another to work the press, the issuing of any large

number of a paper was mechanically impossible; the news would have been stale before the end of the impression had been accomplished. It was the enterprise of John Walter, son of the founder of the London *Times*, that harnessed steam power to the processes of printing, and thereby gave an immense impetus to the art. When he took the management of the *Times* in 1803 its daily circulation was about three thousand copies, and to increase the output of his presses he induced one of the compositors in his employ to devise a self-acting machine. But the rest of his men were so bitterly hostile to any such innovation that the life of the inventor was threatened, and the proposals were dropped until 1814, when Walter caused one of König's printing machines to be set up, not in the actual offices of the *Times* but surreptitiously in the adjoining building. König and his assistant, Bauer, worked quietly in these neighboring premises for months before their machines could be relied upon to turn out a complete issue of the paper, and at last, as the light crept ominously into the leaden skies of a London November dawn Walter walked into the pressroom of the *Times* and to the astonishment of its occupants announced that the paper already had been printed by steam power. He had taken the precaution to engage a number of armed men to guard his staff and machinery from the violence of the angry crowd which surged around him threatening dire vengeance, and peace was won upon his promising continued employment to all present. Thus was added to the genesis of journals and magazines the gift of printing by steam power. But the process was as yet so immature that we find the *Times*, in its leading article of the following day, proudly stating that " the complicated acts performed by this system of machinery, almost organic, whilst they relieve the human frame of its most laborious efforts in printing, are carried out with such velocity and simultaneousness of movement that no less than eleven hundred sheets are impressed in one hour."

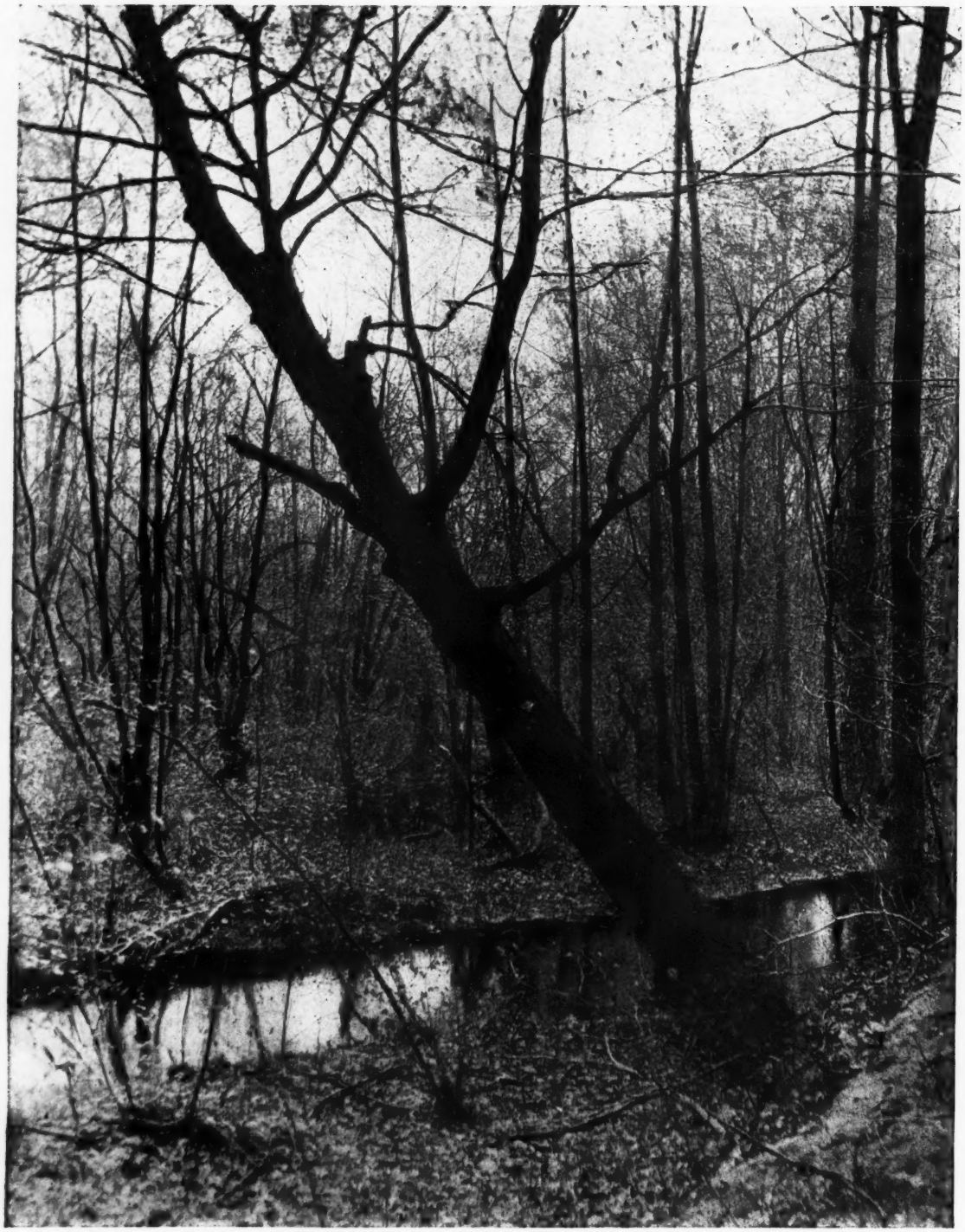
By 1828 there were in existence about 3,100 newspapers, journals and magazines of various kinds, of which number 1,378 were published in the English-speaking countries, with 800 of them in the United States of America. Thirty years later the aggregate had grown to 13,000, to which number the United States contributed over 4,000. By 1880 these figures had passed the 25,000 mark, about 9,600 of them having their origin in the United States. By 1900 the world could boast of 32,000 periodicals of all types and purposes, nearly 16,000 appearing in the United States; and yearly their ranks have increased since then, until today their totals possess the attributes of the mileage to the sun or of the wave lengths of etheric vibrations or of certain eccentric German adjectives — a perspective of their own. Mere numerals, however, mean little. Their significance in this case lies in the measureless educational value of journals and magazines, their informative wealth, their capabilities of molding, guiding, aiding the minds and conduct of mankind. If Rome had but known how to print her *Acta diurna* the Goths might have beaten in vain against her portals, and she could have remained the mistress of the world, swaying realms undreamed of by Cæsar. For lack of wielding this highest and most efficient of governmental powers the great educator of ancient times went down to chaos and the dark.

Stormy was the ensuing night, murky with ignorance, sodden with tears. Then over the hilltops of the centuries came the glimmer of another dawn, bringing renewed energies to men, a willingness to go far afield in the search of learning, a revival of artistic pursuits, a broader outlook on the uses and privileges of life. And as the light grew stronger, and the cry for knowledge was raised with no uncertain voice, there appeared the elemental beginnings of journals and magazines, constantly evolving and differentiating, until today the poorest and the richest alike have the news of this whirling earth served with their breakfast coffee, every producer of the commodities of civilization has upon his desk the journal specially devoted to his trade, wherein he finds the most intimate counsel concerning his business, and upon the tables of all homes are magazines filled with articles by the ablest writers of the day, on topics ancient and modern, on matters foreign and domestic, on subjects informative and vivacious, the whilst the scenic world passes in review therein before the eyes in pictures the interest and freshness of which are a perpetual delight, the realism of which is one of the triumphs of art, and the softness and grace of which should surely make Dame Nature, peering over our shoulders, question sometimes whether her own originals or their reproductions in our magazines are the most lovely in detail.

"Share Your Knowledge"

Meet Your Fellow Craftsmen in Milwaukee

August 18 to 23, 1924



Springtime in the Forest

Where Trails Lead Through the Woods in the Dunes Region of Northern Indiana

From Photograph by Harry Hillman

Collectanea Typographica

By HENRY LEWIS BULLEN

Lines Under a Picture of a Printing Office

Loe here the form and figure of the presse
Most livelily objected to thine eye,
The worth whereof no tongue can well expresse—
So much it dothe, and workes so readily;
For which let's give unto the Lord all praise,
That thus hath blessed us in these latter daies! —Peter Dorbell, 1543.

* * * *

Serenity

THIS word connotes the ideal of life; especially in our time, when the condition we call "progress" is in fact the multiplication of distractions and the intrusion of materialism into almost every moment of our lives, separating us from an intimate acquaintance with our nobler and truer personality. To those of us who are tied to place and work, unable to flee to the solitary places, the Library becomes a refuge — a sacred place, sanctified by works done by the printers of five centuries, bodying forth all that is permanently fine in man's experience. Silence prevails. The ugly roar of swarming cities is shut out. Our minds are encompassed, if we will it so, with the immortals of our species, living here through our own art of printing, as truly as when they walked among men. We may have here a closer relationship with adventure, discovery, idealism, science, poetry, philosophy and philanthropy than was ever possible to those who in any period were contemporary with any of the immortals, and all by virtue of the art, "the worth whereof no tongue can well expresse, so much it dothe, and workes so readily." Yet there are printers who are ashamed in certain circles to acknowledge themselves to be such, and many, many others who have no sense of pride in their calling; both classes unaware that their attitude is based on dense ignorance of the power of printing — for none who realizes that power could possibly have any other sentiment than that of pride in it.

Men talk of Communism of pelf: in the Library there is communism in imperishable treasures, which, apprehended, make all men kin, the quintessence of democracy. Men talk of Capital: in the Library there is all the capital of Science and Philosophy, by study of which each student may acquire a Capital, which diminishes no other man's,



Rare Printer Mark of Joannis Winterburger, printer, of Vienna, as it appears in his Missale Speciale, 1513.

while enriching all succeeding generations. No intelligent man disputes these facts, yet comparatively few avail themselves of the sanctuary in which no dogma or penalty is invoked, of which Serenity is the god.

* * * *

An Era of Good Feeling

HERE before *Collectanea* is a broadside of exceeding interest, the heading of which explains itself: "The Brotherly Meeting of Masters and Workmen, PRINTERS, began November 5, 1621. The first Sermon being on November 5, 1628, and hath been continued by the Stewards, whose names follow in this catalogue, to this present Third of May, 1681."

This brotherly meeting was an annual feast held in Stationers' Hall in London, of which the master and journeyman printers were members. In the list of stewards are several names famous in the history of printing, among them Marmaduke Johnson, who ultimately went to America, and, after printing books under contract in Cambridge, Massachusetts, opened the first printing house in Boston. A detailed description of the proceedings at these brotherly feasts is given by Moxon in his "Mechanick Exercises" relating to printing, printed in 1683. Those printers who have not read Moxon's work on printing, the first text book of printing, have missed a great feast. There never was a better text book.

* * * *

Educating the Buyers of Printing

IN a certain city many banks issued annual statements, as the law demands, to be sent to their stockholders and clients, and in no instance were these statements printed attractively; most of them had no pretention to style. A certain printer, receiving one of these ugly documents from his banker, went to the expense of resetting it attractively, printing two or three copies on real paper — such as responsible firms should use to indicate their responsibility — and put each one in an envelope to match, on which the bank's name appeared in neat lettering, as it should, because there is a sort of satisfaction in having the postmen and your associates and subordinates know that you are in correspondence with a bank. Having thus expended time and money in a missionary effort to convince the bank that it was demeaning itself by using inferior typography on inferior paper, our printer addressed a letter to the president of the bank, submitting his reprint, enclosing the poorly printed statement, and contrasting both printings, with the information that the attractively printed statement would cost a certain sum per thousand. Now the reprint was in its entirety so obviously superior and banklike that the president of the bank which was being experimented with immediately saw the point and informed the printer that the next statement would be placed in his hands for correct printing. But that was months off, though what of that! The bank had other printing to do. Its eyes were opened to a certain air of cheapness, of lack of style, in all its printing, and it realized that it was not banklike. In short, our printer's missionary work, by example and proof

rather than by talk, brought him all the printing of that bank. Thereupon, printing more copies of the first bank's statement, he similarly approached all the important banks in that city, by letter only, with the examples, and in a short while he numbered a good proportion of them among his regular clients. So the episode was good for the banks and good for the printer.

Those printers who may see the moral in this simple, true story are advised not to attempt to put it in practice unless they can offer examples that are superior. Those who print in a superior way have the opportunity to increase the number of their good customers whenever they run across poor printing done for a house of high reputation in its line of business. The opportunity must be used diplomatically, fairly and in a gentlemanly way. It's not so easy as our simple story may cause some folks to think it is. If a printer is competent to teach the buyers of printing the value to them of superior printing, that sort of education is the surest way to his prosperity.

* * * *

Papermaking in England

UNTIL the latter part of the seventeenth century white writing and printing papers were not made in England. There were paper mills in England, the products of which were confined to coarse white and brown papers. For writing and printing purposes papers were imported, principally from France. We learn this from a prospectus issued in 1689 by the Company of White-Paper Makers, which had begun the manufacture of fine white papers, and was in 1689 asking for a protective duty (which was granted) and was also offering for sale four hundred shares at £50 each, an increase of capital, to be used in adding to its mills and products. This company also proposed to set up mills in Ireland. The location of paper mills was at that period determined to a great extent by ease of access to adequate supplies of linen and cotton rags. The prospectus states that expert papermakers had been brought from France to instruct English workmen in their art. The principal paper market was in London, to which point the various mills sent their supplies.

Two sales notices of this seemingly powerful company have been preserved. One of them reads: "The Company of White-Paper Makers in *England* will expose to Sale, by Inch of Candle, several Sorts of White Writing and Printing Paper, on Thursday, ye 7th of May, 1696, at Nine of the Clock in the Morning, at their House in *Queen-street* in *London:* Where the paper may be seen from Monday, 4th day, till the time of Sale. Where also Particulars of the several Lots will be delivered." From the second surviving sales notice we find that at a later date "a printed Catalogue will be delivered any time before the Sale."

The Company of Stationers was opposed to the granting of a protective duty on imported papers for the benefit of this new and enterprising company of papermakers. The duty was granted,



Rare Printer Mark of Joanne (or Jehan) Granjon, trinter, of Paris, as it appears in a book by Joannis dun Scotus, printed in 1517. Joanne Granjon was the father of Robert Granjon, printer and typefounder, whose types equal in merit those ascribed to Garamond.

but then ensued a long controversy by means of broadsides (which survive to give us these otherwise unobtainable facts), the result of which was that the Government, being at the time in urgent need of money, compromised the situation by placing a tax on the domestic papers equal to that theretofore imposed on imported papers. Thus no one but the taxmakers were satisfied.

* * * *

The Earliest Pen

UNTIL last February it was not definitely known how the cuneiform writings on clay blocks and slabs were incised. In excavating the ruins of the great Babylonian city of Kish the Field Museum (Chicago) archaeological expedition has found a veritable stylus. It is of bone, and is described as a triumph of simplicity. It is six inches long, and has a triangular cross section and pared ends. It is estimated that its last use was more than four thousand years ago. Probably this most interesting implement will be added to the Field Museum. The Sumerians, who were conquered by the Babylonians, having no substances to make records upon that would give permanency to the writings, very shrewdly decided to use clay. For ordinary purposes they used both palm leaves and papyrus sheets, both very perishable in every climate except that of Egypt, and in Egypt only surviving in hermetically sealed tombs. It is only within the last fifty years that much success has followed the efforts to decipher these cuneiform writings, many of which have enormous historical interest. There is, in fact, a great literature preserved on clay. Much has been unearthed, and new finds of whole libraries are not infrequent. These tablets were kept on wooden shelves, which have disintegrated entirely, leaving the tablets in regular rows, awaiting the excavators. Skilful use of the pick and shovel has compelled the rewriting of much of what passed for ancient history half a century ago.

* * * *

BE particular about the boys you associate with in business. Are they worthy of you? If you have boys on your pay roll and they do not know you, that is a misfortune for both you and the boys.

* * * *

IN another generation the boys of nineteen hundred and twenty-four will be running the printing industry of the United States. Have you done your best to have them equal to yourself in character and capacity?

* * * *

THE personnel of the printing industry is becoming better and better every year. Master printers should see to it personally that none are allowed to enter the occupation who are not adapted to it mentally and educationally. It is a duty.

* * * *

WHEN business men are parties to an agreement affecting their customers, and they begin to accuse each other of taking advantage of the agreement to be unfair to those who are keeping it, the industry they represent is injured in its reputation. At this point politeness protects the treacherous ones from outspoken condemnation.

* * * *

MORE than once *Collectanea* has told the story of a good printer in California who goes to an asylum every time he needs another apprentice. His office is manned by grown-up proteges, principally deaf and dumb. That is reaching out a helping hand to the limit. Contrast such an effort with the absolute indifference to the apprentices that prevails in thousands of printing houses in which the proprietors are "good fellows," but can not see that they have any responsibility to the printers of the future beyond handing them a weekly wage.

PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Wyman Lee Brown, of Augusta, Georgia, asks for "a list of the words, such as 'a,' 'an,' 'and' and 'the,' which are put 'down' in display lines, such as newspaper headlines and advertising display." Also, how to set the name "McAdoo" in a cap. line.

I do not think any fixed rule has been made or can be made, satisfactorily, for use of capitals in headlines and display. Personally, I prefer a more liberal use of capital initials than most of the books authorize. The words mentioned by Mr. Brown, of course, will almost never be kept up. So too of all the minor words of two, three or even four letters. De Vinne says that articles, prepositions and conjunctions are rarely or never kept up. But sometimes a minor part of speech is "important" in a caption.

In any line of upper and lower, set "McAdoo." In a cap. line, "M'ADOO."

If William Norton of the Bible Institute Colportage Association will pardon the brevity of our answer, we shall only say in reply to his query as to the correctness of using a comma in a credit line, "Soandso, in Suchandsuch," we personally prefer — enthusiastically — omission of the comma: "John Smith in the *Watchman-Examiner.*" Many persons just as well qualified as ourselves to express an opinion prefer the comma: "John Smith, in the *Watchman-Examiner.*" It is simply a matter of personal preference.

Oscar V. Hanson, of Falconer, New York, asks which is correct, "housefurnishing" or "house furnishing." Some folks would say "house-furnishing." Modern usage favors the free and easy, and the two-word form would probably lead in a census of examples. Really the most satisfactory answer we can give Mr. Hanson is that the choice from the three forms should fit in with the general style used in the work in which this particular example occurs.

"How should 'o'clock' be set in a line of upper-and-lower?" asks L. N. Cashion, of Winston-Salem, North Carolina. The sample he sends, heading of a church calendar, is correct: "Eleven o'Clock Service."

W. M. Beall, of Chicago, has this to say: "In the May number you made the following statement: 'By the logic of grammar,' in a certain quoted sentence, 'the period should be outside, because the quotation is interior. But as a matter of typography, the period so placed looks awkward.' You further state that you favor placing the stronger marks — semicolon, colon, 'screamer,' and query according to logic. The compositor or yourself have made two mistakes in punctuating; that is, you put a comma after the word 'marks' when it clearly takes a dash, and no comma after 'screamer' when one is manifestly proper."

Interrupting a moment, we have to remark that the comma after "marks," where Mr. Beall uses the dash, is entirely correct. The nouns that follow it are in apposition to the preceding noun, "marks," and the comma is all the break that is needed. Even if Mr. Beall preferred to use a dash there, it could only be as the beginning of a parenthetic insert, *imperatively* requiring the support of a closing dash after "query," where he uses no punctuation at all. Again, use or omission of the comma after "screamer" is optional. Some good authorities require it after the penultimate word of a coördinate series, and some prefer to omit it. Probably the weight of authority is heaviest on the comma end, but the other usage is not grammatically faulty. My own unalterable preference is for the more economical style, unless the comma gives needed emphasis or insures against ambiguity.

Getting back to Mr. Beall's letter: "My own personal choice is to make one rule, and that is to place the quote marks on the outside of *all* punctuation marks for the simple reason that it in no way changes the meaning intended, and it looks a blamed sight better."

Truly, Mr. Beall's rule is of a delightful simplicity! But what does it do to the ground of his criticism of our preferred style, in making typographical sightliness prevail over the severe logic of punctuation in the case of comma and period in conjunction with close-quotes? Teall beats Beall, we think, in this little argument.

We objected to the sentence "Another class of words . . . are those . . ." Ann Onimous defends it, citing Bigelow's rule, "The intransitive verb 'to be' having the nominative case after the verb as well as before it, where one nominative is singular and the other is plural . . . the nominative preceding or following the verb may govern it, according to the more natural meaning or to the more immediate proximity of the verb."

With all due respect to Mr. Bigelow's authority, and with acknowledgment that there are cases in which the choice is natural and desirable, we calmly insist that in the sentence cited the best construction is that which regards "class" as the simple, unantagonized subject of the verb, and "words" as the principal element of an interjected explanatory phrase. "Another class of words . . . is those" is the only form that will suit our more or less obstinate disposition. The application of Mr. Bigelow's ingenious rule has the flavor of surrender, of easiest-way philosophy.

For the following rather cryptic communication we are indebted to Hew Trill, advertising counsel of The Federated Press Limited, Montreal: "'and while we are being joyously (but not maliciously!) meticulous, let us pick at this . . . excess baggage . . . with readiness to acknowledge errors of our own, if any can be pointed out . . . yet perfection is our *ideal goal.*'"

The quotation is from our May article. It ranges down through a whole page of text, taking a phrase here and another

there — as far as we can make out, with some good natured effort at our damnation through our own words. Is it that "ideal" is to be indicated, by Mr. Trill's italics, as "excess baggage"? If so, we are again unable to acknowledge error, because we used the word, not in the modern sense of "perfect," but in the etymological sense: "the goal of our ideas."

What an exciting life is that of the answerer of queries!

A Chicago correspondent asks: "To what organizations is the title 'Publication Company' more appropriate than 'Publishing Company,' and vice versa?"

If there is any established technical difference, it has not happened to come within my experience. To one thus unversed, "publishing company" would suggest a firm publishing on its own account, and "publication company" a firm handling the publications of others. The first would connote superintendence or performance of manufacture; the second, more exclusively distribution. It would be pleasing if some of our readers could and would contribute an authoritative answer.

Clive N. Hartt, of New York, sends a clipping from a Boston newspaper reporting the action of the New Hampshire Legislature in changing the name of Wolfboro to Wolfeboro, in response to a petition from printers. In old type fonts the "f" is so built that if followed by a "b" the "f" is broken in the form unless a hair space is used after it. A "curious" item for both printers and lawmakers. A good deal of modern legislation is of such a type (no joke!) that we might have expected passage of a law compelling New Hampshire newspapers to print "Wolfboro" only in division between two lines, thus effectively separating the "f" and the "b." Mr. Hartt submits the curious specimen "as a tachygrapher of twenty-five years 'pot-hooking,' hammering the 'mill' and once working for Superintendent Reynolds, at the Mergenthaler Linotype Company's Ryerson street office in Brooklyn."

Mr. Hartt also asks for "dope" on the use of parenthesis marks and brackets. He and others interested in these marks will find them usefully discussed in De Vinne's "Correct Composition." As for us, we should be very glad to see a return to the sensible old style in which their functions were properly distinguished, the parentheses belonging to the author, the brackets to the editor. The brackets should be used to indicate interpolation by an editor. They indicate the division of responsibility.

The Kansas City *Star* says "aren't I" "is coming to be used more and more in conversation." People who say "aren't I" always look as if they were thinking "ain't I clever!"

Lost — One hyphen. Finder please return to Vice-President. Without his hyphen, he finds it difficult to maintain the ancient virtue of his position.

The Period With a Curly Tail

By Edward N. Teall

LAST month it was the period that engaged our attention, at the beginning of a series of articles designed for the assistance of printers who may want to devise style cards for use in their shops. This month we consider the comma; and at the outset we are aware of an important difference between the two points as they present themselves for consideration in this serial discussion. The period, of comparatively little concern to the author, who simply drops it in when his text comes to a full stop, has some special niceties for the printer, who must provide for uniformity in his use of it in headings and—particularly—in various of his mechanical devices, such as leader lines. But the comma has for the printer few special complications, and the problem of its treatment on a style card is simply that of establishing an office preference in the handling of straight-ahead text.

The present writer's father, F. Horace Teall, was engaged, thirty years ago, in studies aiming at the simplification of the art of pointing print. His book "Punctuation" was an endeavor to reduce the number of rules and to state principles for the guidance of writers. The multiplicity of grammarians' rules has discouraged many a seeker after assistance, and has baffled not a few even of the more persistent strivers for command of a logical and self-consistent system. In his chapter on the comma Mr. Teall presented just one formal rule: "Insert a comma after each slightest break of connection in the grammatical construction of a clause or sentence, but not where the words are closely connected in sense." To this he added the note: "When there is no break in sense no comma should be used, unless necessary for clearness of expression. It is seldom necessary to use such an exceptional comma."

Recognizing the indefiniteness of the rule, inseparable from any such sweeping formulation, Mr. Teall appended a list of exactly five occasions for use of the comma: (1) To mark the omission of a conjunction between words, phrases or clauses; (2) to separate words or groups of words used independently but not sufficiently so to call for parentheses; (3) to mark an antithesis between successive clauses; (4) to check off a word or group of words independently beginning a sentence, and (5) after each but the last of a series of words or phrases of which each has the same connection with what follows. To make these "cases" entirely clear, an example of each was given: (1) We are fearfully, wonderfully made; (2) Punctuation, like other matters, should be governed by common sense; (3) Authors should punctuate carefully, and not leave it for the printer to do; (4) Fortunately, our best writers do not neglect such details; (5) Plain, well punctuated, and otherwise carefully prepared manuscript is desirable.

Further, Mr. Teall drove home his ideas by presentation of samples, from actual print, of good and bad punctuation. This one is from a book on punctuation: "In 1826, an edition of this work, designed solely for printers, was first published." Every comma in that sentence is superfluous. In one of the quotations, as also in Mr. Teall's comment on it, the older readers of this journal will recognize a characteristic trait: "'The travelers set out early, and (,) before the close of the day (,) arrived at the destined place.' This sentence without the commas is suggestive of a wrong sense, but the commas make it worse in another way. Change of construction is the only real remedy, if any remedy is needed."

Here the commas enclosed in parentheses were so marked to indicate that they might much better have been omitted. Without them, the sentence as worded has a possible ambiguity; not one that would actually mislead the reader, but one that would certainly disturb the friends of clean, accurate, tightly nailed down expression. Without the commas, the words as placed *could* mean, accepting grammatical relations as the sole guide, that the travelers set out (1) early and (2) before the close of day arrived at the destined place. But

any reader not a moron would know that the true meaning is reached by coördinating "set out" and "arrived"—not "early" and "before the close of day arrived."

More than one grammarian has come a cropper because he has insisted on correcting a specimen of bad English by inflexible rule, instead of refusing to be forced unfairly into a dilemma and calling for a recasting of the sentence. It frequently happens that complete remodeling is the only possible real solution; and right here we come upon a fact specially pertinent to present purposes: The printer who permits compositors or proofreaders to recast authors' texts is diving into a large and peculiarly scalding tub of hot water. And that brings us squarely up against the question of style-sheet rulings on the comma. What we particularly want to do is to warn the printer preparing a style card against endeavoring to embody in it anything like a complete set of rules that will automatically solve all the problems coming up in connection with the different jobs that go through the shop. "It can't be did"! All that the printer can hope to do is to set up rulings of his own on the various points of style, to be referred to authors and customers for acceptance or rejection in whole or in part, with substitution of special rulings for rejected items. In this way the printer's interest and the customer's can be adjusted inexpensively before work is begun, and costly corrections can be avoided. In some kinds of work the printer's interest is properly predominant, as in that of a publisher whose books are recognized as his, a plant product, not jobs for a number of individual and unrelated authors. In others, the author's or customer's say-so quite properly settles all matters of doubt.

The University of Chicago Press "Manual of Style" gives an elaborate set of rulings. Some of them are workable; but what would plain John Smith, at the machine, make of this: "For parenthetical, adverbial, or appositional clauses use commas to indicate structurally disconnected, but logically integral, interpolations"?

This manual gives twenty-two rules for the comma. Most of these are such as primarily concern the writer more than the printer. The following, however, are good rules for the printer to ponder: "Use a comma before 'of' in connection with residence or position"; "Put a comma after digits representing thousands"; "Separate month and year and similar time divisions by a comma"; "The comma is always placed inside the quotation marks, but following the parenthesis, if the context requires it at all."

These rules meet queries that come to us, in the Proofroom department, repeatedly. With regard to the first one quoted, our own preference is to omit the comma, and say "President Lowell of Harvard addressed the meeting," not "President Lowell, of Harvard, spoke." In credit lines we prefer to say "John Smith in the *Century*," rather than "John Smith, in the *Century*." There are good arguments in support of either style; it is notably a matter for personal preference rather than one of correctness and good form. The point is that the printer making a style card should adopt one style or the other, to avoid inconsistency.

Mr. De Vinne's supremely practical and helpful book "Correct Composition" is perhaps less satisfying on punctuation than on any other part of its subject; and this, because "the treatises we now have, written to instruct undisciplined writers in the punctuation of their own writings, give but little help to the compositor, whose first business is to copy, not to write." Careful writers can be copied; manifestly unintentional lapses from the system shown in their work can be corrected. Careless writers shift their own proper burden to the shoulders of the compositor; unless the copy is edited for him before he gets it, he has to edit as he goes along. And "when to follow copy, and when not to follow, is not taught in any treatise on grammar."

Mr. De Vinne summed it up in this one sharp rule: "Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma."

Some extremely interesting reflections on the nature and function of the comma will be found in "Modern Punctuation," by George Summey, Jr. (Oxford University Press, 1919). Mr. Summey is philosophical in his approach to the subject and in his treatment of it. He truly remarks that the elder authorities tangled themselves in an excess of formal rules. His section on the comma contains little that the practical printer can "lift," but it will be found helpful by students of punctuation. Another recent book which we are glad to commend to the attention of our readers is "Constructive English," by Francis Kingsley Ball (Ginn & Co., 1923). This is a very full little volume, a grammar and rhetoric combined, with added chapters on use of words, pronunciation, punctuation, and the history of the language. It is commonsensical, an exceptionally handy desk book.

The printer preparing a style card need give little space to the comma. He can declare himself in favor, in a general way, of either "open" or "close" punctuation — the liberal system or the economical one. It will be a great mistake for him to encourage extremes in either direction. He should have rules for use of commas in credit lines, in numbers, in references, and in relation to quote marks (inside, outside, or varying according to logic).

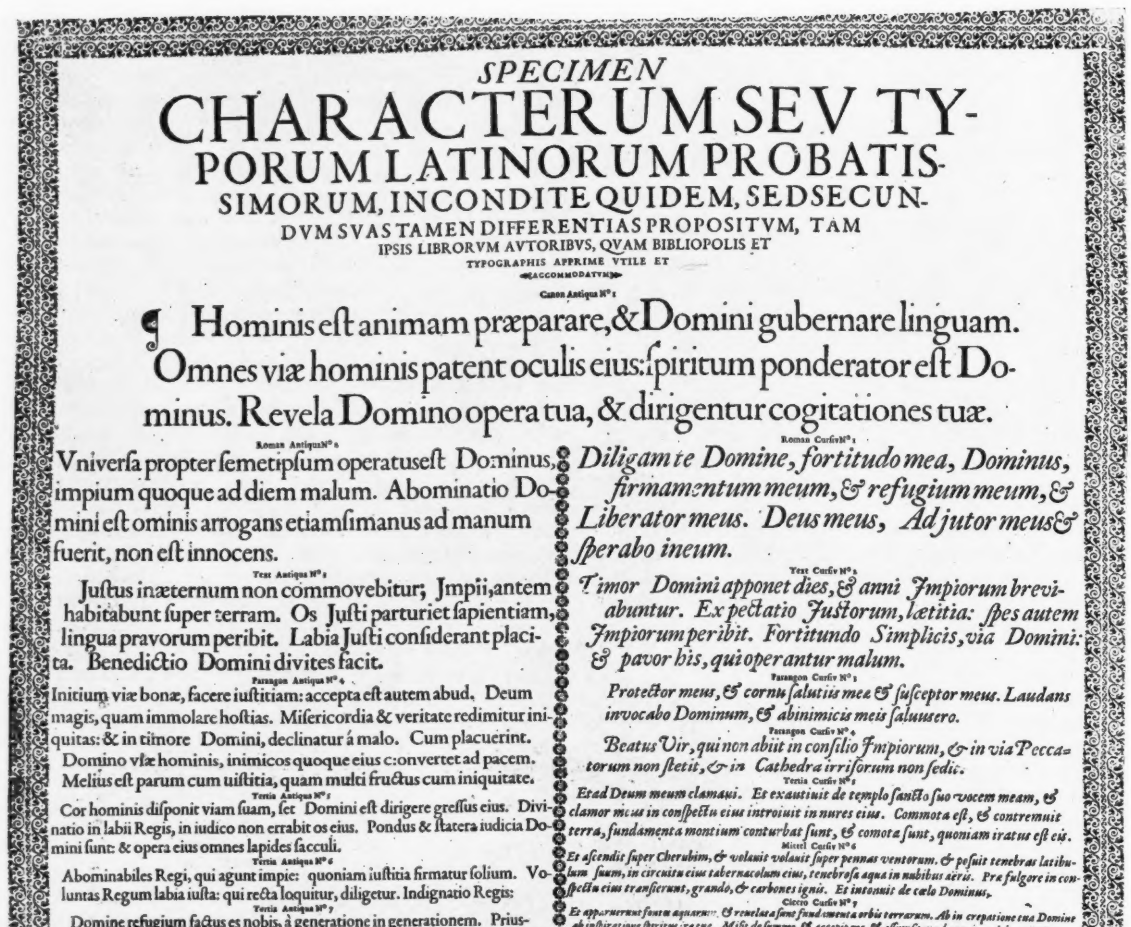
Perhaps some of our readers are going to be disappointed because we do not give a sample set of rules. We do not undertake it, because we do not think it is the printer's business to clutter his style card with rules of grammar and punctuation. There is just one point we should like to urge the printers to concentrate upon, and that is: war against the prevalent habit of dropping one of a pair of commas doing the work of parenthesis marks. If we could start that war, and contribute to its winning, we should feel that we had served well the cause of good printing and good use of English.

REMINDING THE CUSTOMER

Increase in trade is governed to a large extent by maintaining the good will of customers — keeping them satisfied and convinced that you have their best interests at heart. If we go to a tailoring establishment or to a shoe store and the sale is satisfactorily completed, a fitting climax is reached when the salesman courteously says: "Here is my card. Be sure to call again when there is anything you need in our line." There is a manner of politeness about this that brings future business and keeps the customer aware of a pleasing effort beyond the usual "dollar attitude."

These methods are commonly practiced by many printing concerns throughout metropolitan and rural business districts, in different reminders presented by sales representatives and in labels or seals attached to packages. But there is one other plan, not commonly prevailing, which requires only a little thought and a telephone memorandum pad or notebook. This plan may be used as a follow-up on orders for many forms of printed matter — stationery, order blanks, folders, booklets, or perhaps catalogues. First make a notation of the date of delivery of an order, and after estimating the number that will be used each week or month, telephone the customer within a week or two of probable total consumption, reminding him of possible future needs. If he is thus pleasantly apprised of a shortage in his stock of office forms and is reminded that it is about time for a new supply, he will look upon this as an effort to extend a solicitous service.

Seeds of this kind of salesmanship can not long be cast upon barren soil, but will be instrumental in promoting an increase in orders for printing.—*John J. Fisher.*



SPECIMEN

CHARACTERUM SEV TY-
PORUM LATINORUM PROBATIS-
SIMORUM, INCONDITE QUIDEM, SED SECUN-
DUM SUAS TAMEN DIFFERENTIAS PROPOSITUM, TAM
IPSIS LIBRORUM AUTORIBUS, QUAM BIBLIOPOLIS ET
TYPOGRAPHIS APPRIME UTILE ET
ACCOMMODATUM

Canon Antiqua N° 1

¶ Hominis est animam præparare, & Domini gubernare linguam. Omnes viæ hominis patent oculis eius: spiritum ponderator est Dominus. Revela Domino opera tua, & dirigentur cogitationes tuæ.

Roman Antiqua N° 2

Vniversa propter semetipsum operatus est Dominus, impium quoque ad diem malum. Abominatio Domini est omnis arrogans etiam si manus ad manum fuerit, non est innocens.

Text Antiqua N° 3

Justus in æternum non commovebitur; Impii, autem habitabunt super terram. Os Justi parturiet sapientiam, lingua pravorum peribit. Labia Justi considerant placita. Benedictio Domini divites facit.

Paragon Antiqua N° 4

Initium viæ bonæ, facere iustitiam: accepta est autem abud. Deum magis, quam immolare hostias. Misericordia & veritate redimitur iniquitas: & in timore Domini, declinatur á malo. Cum placuerint. Domino vias hominis, inimicos quoque eius c:onvertet ad pacem. Melius est parum cum iustitia, quam multi fructus cum iniquitate.

Tertia Antiqua N° 5

Cor hominis disponit viam suam, sed Domini est dirigere gressus eius. Divinatio in labii Regis, in iudico non errabit os eius. Pondus & statera iudicia Domini sunt: & opera eius omnes lapides sacculi.

Tertia Antiqua N° 6

Abominabiles Regi, qui agunt impie: quoniam iustitia firmatur solium. Voluntas Regum labia iusta: qui recta loquitur, diligetur. Indignatio Regis:

Tertia Antiqua N° 7

Domine refugium factus es nobis, à generatione in generationem. Priusquam montes fierent, aut formaretur terra, & orbis, à seculo & in seculum tu es Deus. Ne avertas hominem in humilitatem, & dixisti convertimini filii

Mittel Antiqua N° 8

In hilaritate vultus Regis, vita & clementia eius, quasi imber serotinus. Posside sapientiam, quia auro melior est, & acquire prudentiam, quia preciosior est argentor. Semita iustorum declinat mala, custos animæ suæ servat viam suam.

Mittel Antiqua N° 9

Domine refugium factus es nobis, à generatione in generationem. Priusquam fierent, aut formaretur terra, & orbis, à seculo & in seculum tu es Deus. Ne avertas hominem in humilitatem, & dixisti convertimini filii hominum.

Mittel Antiqua N° 10

Quoniam mille anni ante oculos tuos, tanquam dies hesterna, quæ præteriit. Et custodia in nocte quæ pro nihilo habentur, eorum anni erunt. Mane sicur herba transeat, mane floreat & transeat, vespere decidat, induret, & arescat. Quia deficimus in ira tua.

Cicero Antiqua N° 11

Eruditus in verbo, reperiet bona: & qui sperat in Domino, beatus est. Qui sapiens est corde, apellabitur prudens: & qui dulcis eloquio, maiora reperit. Fons vitæ, eruditio possitentis: doctrina stultorum fatuitas. Cor sapientis, eruditet os eius, & labiis eius addet gratiam. Favus mellis compositia verba,

Cicero Antiqua N° 12

Et in furore tuo turbati sumus. Posuisti iniquitates nostras, in conspectu tuo, seculum nostrum, in illuminatione vultus tui. Quniam omines dies nostri defecerunt, & in ira tua defecimus. Anni nostri sicut aranea meditabuntur, dies annorum nostrorum in ipsis, septuaginta anni.

Cicero Antiqua N° 13

Et in furore tuo turbati sumus. Posuisti iniquitates nostras, in conspectu tuo, seculum nostrum, in illuminatione vultus tui. Quoniam omnes dies nostri defecerunt, & in ira tua defecimus. Anni nostri sicut aranea meditabuntur, dies annorum nostrorum in ipsis, septuaginta anni.

Perviet Antiqua N° 14

Et in furore tuo turbati sumus. Posuisti iniquitates nostras, in conspectu tuo, seculum nostrum, in illuminatione vultus tui. Quoniam omnes dies nostri defecerunt, & in ira tua defecimus. Anni nostri sicut aranea meditabuntur, dies annorum nostrorum in ipsis, septuaginta anni.

Garmond Antiqua N° 15

Homo perversus, suscitat lites, & verbosus, separat Principes. Vir iniquus lactat amicum suum, & ducit eum per viam non bonam. Qui annuit oculis, cogitat prava, mordens labia sua, perficit malum. Corona dignitatis senectus, quæ in vitis iustitiæ reperitur. Melior est patiens viro forti: & qui dominatur animosio, exhugatore urbium.

Garmond Antiqua N° 16

Si autem in potentatibus, ostoginta anni, & amplius eorum labor & dolor. Quoniam supervenit mansuetudo, & corripiemur, quia non est poestatem iræ tuæ, & præ timore tuo iram tuam dinumerare. Dexteramtuam, sic notam fac, & eruditos corde in sapientia. Convertere Domine vsque quo & deprecabile esto, super servos tuos.

Petit Antiqua N° 17

Sicut fur probatur argentum, & aurum camino: ita corda probat Dominus. Malus obedit linguæ iniquæ & fallax obtemperat labiis mendacibus. Qui despicit pauperem, exprobrat factori eius: & qui ruina laetatur alterius, non erit impunitus. Corona senum filii filiorum, & gloria filiorum patres eorum. Non decent stultum verba composita, nec Principem labium mendax.

Roman Cursiv N° 1

Diligam te Domine, fortitudo mea, Dominus, firmamentum meum, & refugium meum, & Liberator meus. Deus meus, Adjutor meus & sperabo ineum.

Text Cursiv N° 2

Timor Domini apponet dies, & anni Impiorum brevi-abuntur. Expectatio Justorum, lætitia: spes autem Impiorum peribit. Fortitudo Simplicis, via Domini: & pavor his, qui operantur malum.

Paragon Cursiv N° 3

Protector meus, & cornu salutis mee & susceptor meus. Laudans invocabo Dominum, & ab inimicis meis saluus ero.

Paragon Cursiv N° 4

Beatus Vir, qui non abiit in consilio Impiorum, & in via Peccatorum non stetit, & in Cathedra irriforum non sedit.

Tertia Cursiv N° 5

Et ad Deum meum clamavi. Et exaudivit de templo sancto suo vocem meam, & clamor meus in conspectu eius introivit in nures eius. Commota est, & contremuit terra, fundamenta montium conturbat sunt, & comota sunt, quoniam iratus est eis.

Mittel Cursiv N° 6

Et ascendit super Cherubim, & volavit volavit super pennas ventorum. & posuit tenebras latibulum suum, in circuitu eius tabernaculum eius, tenebrosa aqua in nubibus aëris. Præ fulgore in conspectu eius transierunt, grando, & carbones ignis. Et intonuit de cælo Dominus.

Cicero Cursiv N° 7

Et apparuerunt fontes aquarum: & revelata sunt fundamenta orbis terrarum. Ab increpatione tua Domine ab inspiratione spiritus iræ tuæ. Misit de summo, & accepit me, & assumsit me de aquis multis, eripuit me de inimicis meis fortissimis, & ab his, qui oderunt me.

Cicero Cursiv N° 8

Et apparuerunt fontes aquarum, & revelata sunt fundamenta orbis terrarum. Ab increpatione tua Domine ab inspiration. Spiritus iræ tuæ. Misit de sumo, & accepit me, & assumsit me de aquis multis, eripuit me de inimicis meis fortissimus, & ab his, qui oderunt me.

Cicero Cursiv N° 9

Est & hæc meliorie nota a litera Cursiva Ciceroniana, artifice Roberto Gran Ione Gallo prodita vulgo Scholasticalis dicta, Ea in lineas artifices componitur, Operarumq, magis patienter exsitit.

Garmond Cursiv N° 10

Præmuerunt me in die afflictionis mea, & factus est Dominus protector meus Et eduxit me in latitudinem salvum me fecit, quoniam voluit me Et retribuet mihi Dominus, secundum iustitiam meam, & secundum puritatem manuum meorum, retribuet mihi. Quia custodivi vias Domini, nec impie gessi a Deo meo Quoniam omnia iudicia eius in conspectu meo, & iustitias eius non repuli a me Et ero immaculatus cum eo, & observabo me ab iniquitate mea.

Garmond Cursiv N° 11

Præmuerunt me in die afflictionis mea, & factus est Dominus protector meus. Et eduxit me in latidurem, salvum me fecit, quoniam voluit me. Et retribuet mihi Dominus, secundum iustitiam meam. & secundum puritatem manuum meorum, retribuet mihi. Quia custodivi vias Dominie nec impie gessi a Deo meo. Quoniam omnia iudicia eius in conspectu meo, & iustitias eius non repuli a me Et ero immaculatus cum eo, & observabo me ab iniquitate mea.

Petit Cursiv N° 12

In conspectu oculorum eius. Cum sancto sanctus eris, & cum viro innocente innocens eris. Et cum electo electus eris, & cum perverso perverteris. Quoniam tu populum humilem salvum facies, & oculos superborum humiliabis. Quoniam tu illuminas lucernam meam. Dominie Deus meus illumina tenebras meas. Quoniam in te eruar á tentatione, & in Deo meo transgrediar murum. Deus meus, impollita via eius eloquia Domini ignæ examinata: a protector est omnium qui sperant in se.

Nonpareil Cursiv N° 13

Benedicte vultum eius. Cum sancto sanctus eris, & cum viro innocente innocens eris. Et cum electo electus eris, & cum perverso perverteris. Quoniam tu populum humilem salvum facies, & oculos superborum humiliabis. Quoniam tu illuminas lucernam meam. Dominie Deus meus illumina tenebras meas. Quoniam in te eruar á tentatione, & in Deo meo transgrediar murum. Deus meus, impollita via eius eloquia Domini ignæ examinata: a protector est omnium qui sperant in se.

Petit Antiqua N° 18

Replesi sumus mane misericordia tua, & exultavimus, & delectati sumus, in cunctis diebus nostris. Lætati sumus, pro diebus quibus nos humiliasti, annis quibus vidimus mala. Respice in servos tuos, & in opera tua, & dirige filios eorum. Et sit splendor Domini Dei nostri

Minion Antiqua N° 19

Cœli enarrant gloriam Dei, & opera manum eius, annuntiat firmamentum. Dies diei eructat verbum, & nox nocti indicat scientiam. Non sunt loquelæ, neque sermones, quorum non audiantur voces eorum. In omnem terram exivit sonus eorum, & in fines orbis terræ verba eorum. In sole posuit tabernaculum suum, & ipse, tanquam sponsus, procedit de thalamo suo. Exultavit ut gigas, ad currendam viam.

Nonpareil Antiqua N° 20

A fronte cœli egressio eius. Et occursus eius usque ad summum eius: et non est qui se abscondat a calore eius. Lex Dei immaculata, convertens animas, testimonium Domini fidele, sapientiam præstans parvulis. Justitiæ Domini rectæ, lætificantes corda: præceptum Domini lucidum, illuminans oculos. Timor Domini sanctus, permanens in sæculum sæculi. Judicia Domini vera, justificata in semetipsa. Desiderabilia super aurum & lapidem pretiosum.

Petit Antiqua N° 21

Tribulationes & angustiæ invenerunt me: mandata tua meditatio mea est. Justitia testimonia tua in æternum: da mihi intellectum, & vivam. Prope es tu, Domine, & omnes viæ tuæ veritas. Initio cognovi de testimoniis tuis, quia in æternum fundasti ea. Vide humilitatem meam, & eripe me, quia legem tuam non sum oblitus. Judica judicium meum, & redime me, propter eloquium tuum vivifica me.

Oberfetzer Schriften Preß und Absauf findet man und die Gebühr zu geben/ den Joh: Erasm Luchers Seel. Wittib in Francfort am Mayn/ Wien und allen Buchführern und Buchführerinn zur Nachrichtung.

Abgedruckt Im Jahr 1702.

Fig. 9.—Luther Broadside Specimen of Roman and Italic Types, Issued in 1702

Later History of the Luther Typefoundry

Origin of the First German Types Used in the United States.
Early Typefounders in Several Cities of Germany.

By Douglas C. McMurtrie
Condé Nast Press, Greenwich, Connecticut

THE Luther typefoundry maintained its supremacy not only by reason of its volume of business, but more particularly because of the technical superiority of its product and the individual skill of its punch cutters and founders. The workmen boasted that "for immemorial years the Luther foundry had supplied not only Germany, but France, Holland and Brabant as well, with the best punch cutters, one of whom had recently been called to Berlin by his Royal Majesty of Prussia to establish a royal typefoundry."

Among the more renowned punch cutters trained in the Luther foundry was J. M. Fleischmann, of Nürnberg. He had passed his apprenticeship in the foundry of Konstantin Hartwig in his native city, and then started for England. Lack of means, however, compelled him to stop off at Frankfurt and obtain employment in the Luther establishment, where he gained much valuable experience. Later he went to Holland, where he became associated with the Wetsteins at Amsterdam, and when their foundry was taken over by the Enschedés in 1743 he entered their employ.[1] In the early Enschedé specimen books the claim for superiority of that foundry's types is based almost entirely on the use of punches cut by "the incomparable Fleischmann." Another expert punch cutter trained in the Luther establishment was Jan Schmid.

This famous Frankfurt foundry has another interesting distinction in the eyes of American readers, for it was the source of the first German types used in the United States. The first emigration of German families to the American colonies took place in 1683. Among them were some from Frankfurt, William Penn having been in Frankfurt in 1677 and founded a society the object of which was to obtain lands in the new world. In 1686 this society was reorganized, but no mind to emigrate was shown by any of the members except Daniel Pastorius, who became the founder of Germantown, Pennsylvania. The first printing office in Germantown was established in 1738 by Christopher Sauer (or Saur or Sower), and his first book printed in Fraktur type appeared that year: "Der Hoch-Deutsch Americanische Calendar" for the year 1739.

Sauer was born at Laasphe, Westphalia, Germany, in 1693, and came to Pennsylvania in 1724. In a letter[2] dated November 17, 1738, after referring to all the blessings bestowed upon him by God, and his desire to serve and glorify the Almighty, he writes: "Therefore I have been anxious to set up in this country a German printing press, which N. bought for me and has forwarded to this place. Now, I could find no more convenient device to make it known throughout the land than to print an almanac, the title of which I send herewith. . . ." In 1743 Sauer printed a quarto German Bible, the first version of the Scriptures printed in the United States in a language other than English. Sauer presented twelve copies of the Bible to Heinrich Ehrenfried Luther, of Frankfurt, from whose establishment the type to print it was obtained.[3]

In the year 1702 a large folio specimen sheet was issued by the widow of Johann Erasmus Luther (Fig. 9). This shows a very satisfactory collection of roman and italic types, which I have studied with great care in an effort to identify them. The majority of the roman types bear a marked resemblance in characteristics of design to the types ascribed to Garamond in the Berner specimen of 1592, already illustrated (Fig. 1 in the preceding article). Aside from the fact that the types in this specimen are not so well aligned and cast, they seem markedly heavier than those of the earlier broadside. This might have been due to the types being worn — which does not seem likely in a typefounder's specimen — or to excessive inking with perhaps a poor quality of ink and overheavy impression. But this also does not seem probable, because the small types are not particularly well inked nor are they printed with heavy impression. Either the matrices were worn after over a century and a half of use, or a new set of punches were cut by a punch cutter with not so light a hand as Garamond, yet intending to duplicate the types of the French master.

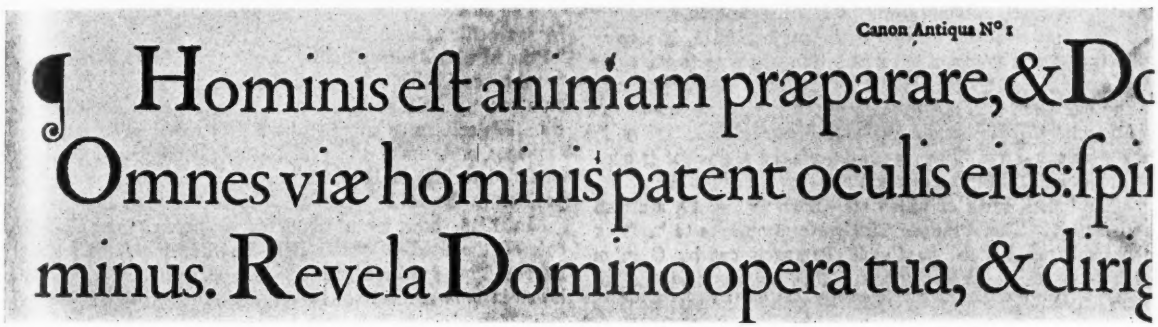


Fig. 10. — The Canon Roman of the 1702 Specimen

Let us attempt to analyze a few of the types shown. The Canon Antiqua No. 1 is, in many characteristics of design, very much like the Canon de Garamond of the earlier specimen, especially in the lower-case. Though many of the mannerisms of Garamond — such as the high placed dot over the "i," the high cross bar in the "e," the comparatively wide "t" — are carefully copied, the punches had manifestly been recut by another hand, as is witnessed by several unmistakable differences, which could not be due to wear. In the first place, the capitals are entirely different in weight and design, though still

[1]For a full account of the Enschedé foundry and portrait and sketch of Fleischmann see: Douglas C. McMurtrie, "A Famous Dutch Typefoundry." *Ben Franklin Monthly*, Chicago, 1923, Vol. 21, No. 6, pages 18 to 21.

[2]See: *Geistliche Fama*, No. 25, page 85.

[3]Sauer's printing is listed in detail in: Oswald Seidensticker, "The First Century of German Printing in America." Philadelphia, 1893.

retaining some family characteristics of the Garamond face. The "R," for example, is ten to fifteen per cent wider at the bottom, and all the vertical strokes are half again as heavy. The top of the "a" has much more of a hook, the lower curves of the "c" and "e" are clumsily drawn, and the "r" is entirely different in design. Even the paragraph mark has its flourish end in a heavy ball, whereas the Garamond mark had none. Most of these variations can be noted in careful comparison of Figs. 2 and 10.

Some interesting conclusions are to be drawn from comparison of the types used in the headings of the two sheets. The first lines are of course different, one being in roman, the other in italic. The second lines are unquestionably cast from the same matrices, except for the newly cut "U," which is very clumsy. The punches for the types in the third line of the later specimen have unquestionably been recut. Those of the fourth lines, with the exception of the "QU," are apparently the same.

Coming to the Roman Antiqua No. 2, the capitals of which are used in the fourth line of the heading, we note that the types are fitted much more closely — cast on narrower bodies — than the Petit Canon de Garamond of the earlier specimen, but I am not of the opinion that this alphabet was recut. In fact, with allowances for inferior printing, many features make it appear the same. The italic (Fig. 12), somewhat similar to Caslon italic, did not appear on the earlier specimen.

The next size smaller, the Text Antiqua No. 3, is a completely different face and has no relation whatever to the other types on the sheet. The italic is not good, its poor appearance being due largely, in my opinion, to the eccentric slope of the "i" and "J." The remainder of the roman types shown in this specimen seem to me good, though the alignment is open to criticism. A number of them are shown in Fig. 11.

The italics, some of which are shown in Fig. 12, are also satisfactory. The Parangon Cursiv No. 3 appears to be from the same punches as the Cursiff Parangon cut by Granjon and shown in the earlier specimen. A number of the other italics are also probably Granjon's, though in the smaller sizes exact identification is difficult. The Cicero Cursiv No. 9, however, is stated in the text of the specimen to have been cut by Granjon — the only type in the specimen the punch cutter of which was named. From all the italics the charming "swash" capitals, shown in the earlier specimen, are omitted, so the appearance of the types at first glance is markedly different. Why these were dropped out is hard to conjecture.

The title of the foundry as set forth in subsequent specimens changes to Lutherische Schrifft-Giesserey. Two specimen sheets were issued in 1716, one showing roman capitals only measuring 26.7 by 36.7 centimeters, and another measuring 27 by 33 centimeters. Two large folio sheets were issued in 1718, and in 1745 an imposing broadside over two and one-half feet tall (38 by 78 centimeters). The 1716 specimen sheet showing roman capitals only (cast as title letters) exhibits an unattractive series of types. The whole specimen is shown about two-thirds the size of the original as Fig. 13. The engraver of these types was certainly not an inspired artist.

The 1745 broadside is extremely important from the historical viewpoint, in that it gives considerable data regarding the punch cutters of many of the faces shown. This specimen would be indexed as follows:

LUTHERISCHE SCHRIFFT-GIESSEREY.

Specimen antiquissimae chalcographiae M. F. characterum seu typorum latinorum probatissimorum, incondite quidem, sed secundum suas tamen differentias propositum, tam ipsis librorum autoribus, quam bibliopolis & typographis apprime utile. . . . Denen Herrn Gelehrten, Buchhändleren und sonderlich Herrn Buchdruckeren zur dienlichen Nachricht, in (sogenander) Lutherischen Schrifft-Giesserey. Franckfurt am Mayn anno 1745. 38 by 78 cm. Broadside.

For the following types shown in the specimen, the punch cutters are named: Petit Canon roman No. 3, by Garamont; St. Augustin roman No. 15, by Garamond; Cicero roman No. 21, by Garamond; St. Augustin italic and Greek, by Granion; Cicero italic and Greek, by Gran[jon]; Philosophie italic [in text of specimen] artifice, Roberto Granione Gallo; Petit Romain italic and Greek Garamond, by Gran[jon]; Petit or Immortel italic, by Gran[jon]; Petit Petit italic and Greek Petit Texte, by Gran[jon]; Romain roman No. 10, by Garamond; Garamond roman No. 28, by Garamond; Petit Petit or Gaillarde roman No. 30, by Granion.

As indicative of the renown of these two French punch cutters, Claude Garamond and Robert Granjon, it is interesting to reflect that these ascriptions appear in a specimen issued two hundred years after the original cutting of the types in question.

The last specimen of the Luther foundry which I have seen was issued in 1754 and showed Fraktur and Schwabacher types from Grobe Sabon to Nonparel, as well as a few "Calender-Zeichen."

During its early years the Luther foundry had little competition. In the early sixties of the seventeenth century Johann Andreae, a printer from Strassburg, settled in Frankfurt. In 1666 we find him requesting authority from the Council to install more presses. Upon admission to citizenship he gave his trade as typefounder and printer. His printing, as well as that of his successor, always bore the notation, "Printed with Andreae types," but it is probable he manufactured types for his own use and did not undertake to operate on a consequential scale a foundry to sell types to other printers. His service as a printer and publisher was of real consequence and, under the protection of an imperial privilege extended to him in 1688, he raised his house to the premier position in the field.

In 1713, however a competing commercial typefounder entered the field — Johann Heinrich Stubenvoll, who issued his first type specimen in that year. A second specimen followed in 1714 and a third in 1717. Stubenvoll was succeeded in 1724 by Johann Friedrich Halle, who, in applying on July 26, 1730, for citizenship for himself and his wife, stated that he had learned the trade of typefounding in the orthodox manner, and had worked for years in the Luther foundry. Halle issued dated specimens in broadside form, two in 1727, one each in 1740, 1745, 1755 and 1762, as well as one other without date.

The typefounders received double the pay of printers, according to a ruling of the Frankfurt Council. The management of the Luther foundry addressed to the Council on April 17, 1744, a petition to have this rate lowered. This document enumerates at length the merits of the foundry and is the source from which we have secured much of our present information regarding its history.

When the owners of the foundry ceased themselves to be craftsmen and left the management to others, the business began to go down hill. As a consequence, in the second half of the eighteenth century, other foundries sprang into activity. In 1765, for example, there were in operation the foundries of Friedrich Wilhelm Schröder, an excellent French cutter, and of the widow of Johann Heinrich Schippelius. According to Mori, this passed into the hands of Ludwig Brenzler (or Prentzler) in 1778, but there evidently was an intermediate owner in the person of Johann Heinrich Prentzler, as is witnessed by a small quarto type specimen book of seventeen leaves dated 1774, the title page of which — the upper half is almost unreadable German script — is here reproduced as Fig. 14.

The foundries of Frankfurt had an extensive sales field for their products, owing to lack of competition in the neighboring cities. The nearest foundries were in Erfurt, Leipsic and

Roman Antiqua N° 2

Vniverſa propter ſemetipſum operatuseſt Dominus, impium quoque ad diem malum. Abominatio Domini eſt ominis arrogans etiamſimanus ad manum fuerit, non eſt innocens.

Text Antiqua N° 3

Juſtus inæternum non commovebitur; Jmpii,antem habitabunt ſuper terram. Os Juſti parturiet ſapientiam, lingua pravorum peribit. Labia Juſti conſiderant placita. Benedictio Domini divites facit.

Parangon Antiqua N° 4

Initium viæ bonæ, facere iuſtitiam: accepta eſt autem abud. Deum magis, quam immolare hoſtias. Miſericordia & veritate redimitur iniquitas: & in timore Domini, declinatur á malo. Cum placuerint. Domino vîæ hominis, inimicos quoque eius c:onvertet ad pacem. Melius eſt parum cum uiſtitia, quam multi fructus cum iniquitate.

Fig. 11. — Roman Types in the 1702 Specimen

Roman Curſiv N° 1

Diligam te Domine, fortitudo mea, Dominus, firmamentum meum, & refugium meum, & Liberator meus. Deus meus, Adjutor meus & ſperabo ineum.

Text Curſiv N° 2

Timor Domini apponet dies, & anni Jmpiorum breviabuntur. Expectatio Juſtorum, lætitia: ſpes autem Jmpiorum peribit. Fortitundo Simplicis, via Domini: & pavor his, qui operantur malum.

Parangon Curſiv N° 3

Protector meus, & cornu ſalutis mea & ſuſceptor meus. Laudans invocabo Dominum, & abinimicis meis ſaluus ero.

Parangon Curſiv N° 4

Beatus Vir, qui non abiit in conſilio Jmpiorum, & in via Peccatorum non ſtetit, & in Cathedra irriſorum non ſedit.

Fig. 12. — Italic Types in the 1702 Specimen



Fig. 13.—The Luther Foundry's 1716 Specimen of Roman Capitals

Basel. To minimize the chance of rivalry, they endeavored to restrict the number of new apprentices, and especially young men from nearby towns who might establish new foundries. The punch cutter Schröder, in proceedings before the Council in 1765 arising from his dismissal of an apprentice from Mainz, testified thus: "Day after day, either in this city or the vicinity, a new foundry is started, with the consequences for this boy or for his fellow workers, that their none too ample earnings will be diminished or seriously restricted."

The drift toward ruin of the Egenolff-Luther foundry, which had from its establishment remained in the possession of a single family, is well told by Mori: The last member of the Luther family to own it, Dr. Johann Nikolaus Luther, was unmarried. The lack of an heir, joined to the decline of the business, may have determined him to get rid of the old family property. In 1780 he sold it to the typefounder Karl Konstantin Viktor Berner, who had served his apprenticeship with Schröder and afterwards managed Schröder's foundry. The new owners continued the business as the Berner Typefoundry. Berner, whose father was also a typefounder and employed until 1752 in the Luther foundry, was undoubtedly a descendant of the family of that name recorded as owning the foundry at the end of the sixteenth century and the beginning of the seventeenth. He had not, however, the ability of his ancestors and could not maintain the firm's great and ancient reputation. Nor were the unsettled times following the French Revolution favorable to laying foundations of prosperity and growth. The instability of business during this period seriously crippled the printing industry and the tributary trade of typefounding. While there were four typefoundries in Frankfurt in 1778, in 1810 there were only two doing business — Brenzler's and one owned by the Schleussner heirs. The heads of these two foundries stated in that year in the course of proceedings against the increased demands of the journeymen that there was a third foundry in the town, namely, Berner's, which was idle because Berner had been for a long time away from Frankfurt. The Berner foundry remained idle even when the times became calmer, and its stock eventually was taken over by the other two. In this wise came about the end of the two-hundred-and-eighty-year existence of the world-famous house.

While Frankfurt was undoubtedly the center of typefounding in Germany, particularly during the sixteenth and seventeenth centuries, the industry was active also in other German cities. I have not here opportunity, however, to more than mention the more prominent foundries and punch cutters.

In Leipsic the first typefounder of whom I have record was Anton Janson, who issued at least eleven type specimens between 1671 and 1687. Johann Karl Edling was operating a foundry in 1689. In or about the year 1700 Johann Georg Wilcke issued a broadside specimen which proclaimed him as punch cutter as well as typefounder: "Diese Schriften sein alesambt zubekommen bey Johann Georg Wilcken Schriftschneider wie auch Schriftgiesern in Leipzig."

Johann Kaspar Müller must have begun work as a punch cutter and typefounder about 1702. His widow married Bernhard Christoph Breitkopf, whose specimen booklet of 1739 appeared in the Gessner volume. In 1745 Breitkopf turned the foundry over to his son, Johann Gottlob Immanuel Breitkopf, who is known for his part in the invention of modern music types, types for printing geographic maps, and for his bitter controversies with J. F. Unger over the redesign of German Fraktur and the introduction of the Didot types into Germany.[4] The younger Breitkopf issued several specimens, including one of Chinese types.

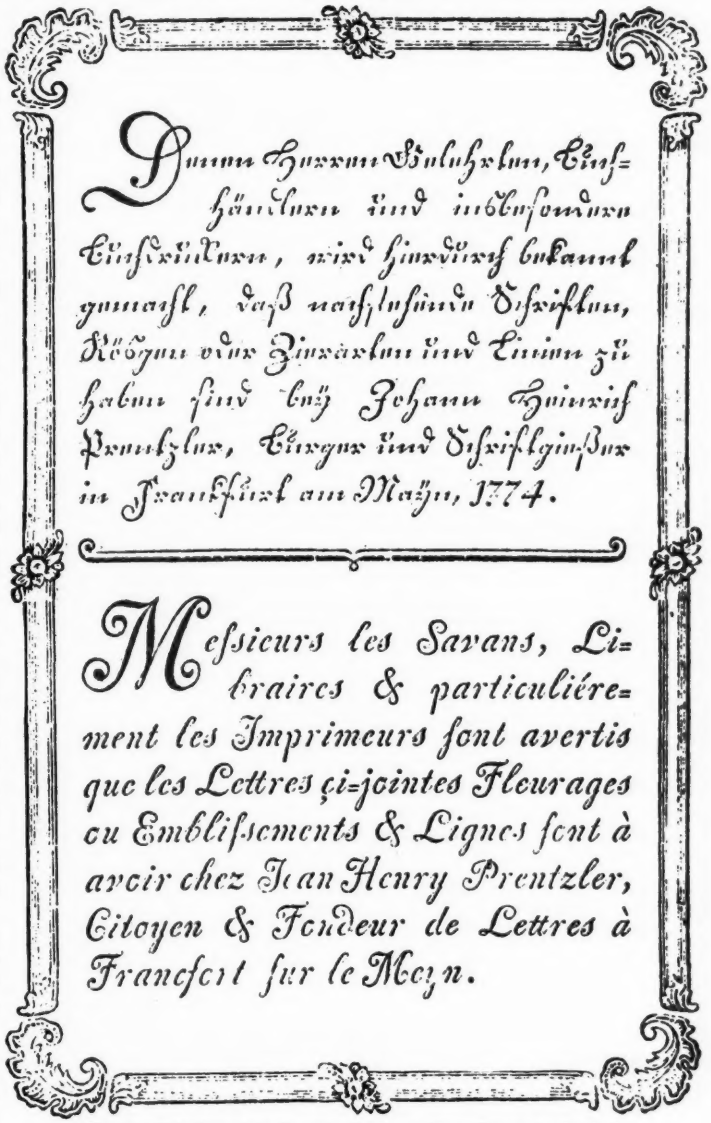


Fig. 14.—Title Page of the Prentzler Specimen (Same Size as the Original)

Perhaps the best known of the early Leipsic foundries was that of Wolfgang Ehrhardt, who issued his first recorded specimen in 1706, having taken over the equipment of Janson. Another specimen appeared in 1710, and there is a showing of the types of the "Ehrhardtische Schrift-Giesserey" in Gessner's work dated 1740.

The first typefounder in Munich listed by Bauer is Lorenz, 1848. This statement is obviously based on incomplete information, as is attested by the 1760 specimen of Joseph Wegh, the title page of which I reproduce as Fig. 15. In the *avertissement* to this specimen, Wegh, who designates himself as

[4]See: Douglas C. McMurtrie, "Introduction of the Didot Types Into Germany." *Ben Franklin Monthly*, Chicago, 1923, Vol. 22, No. 4, pages 33 and 34, 68, 70, 72. Also: Unger's German Type Design. *Ibid.*, 1923, Vol. 21, No. 1, pages 21 to 23.

punch cutter and typefounder, offers not only cast types, but also copper matrices struck from his punches.

In Nürnberg Johann Petreius, who was said to be a typefounder as well as a printer, issued in 1525 the second earliest type specimen known. It has been reproduced by Konrad Burger. In 1561 the typefounder and printer, Valentin Geyssler, issued a type specimen. We find Conrad Baumann

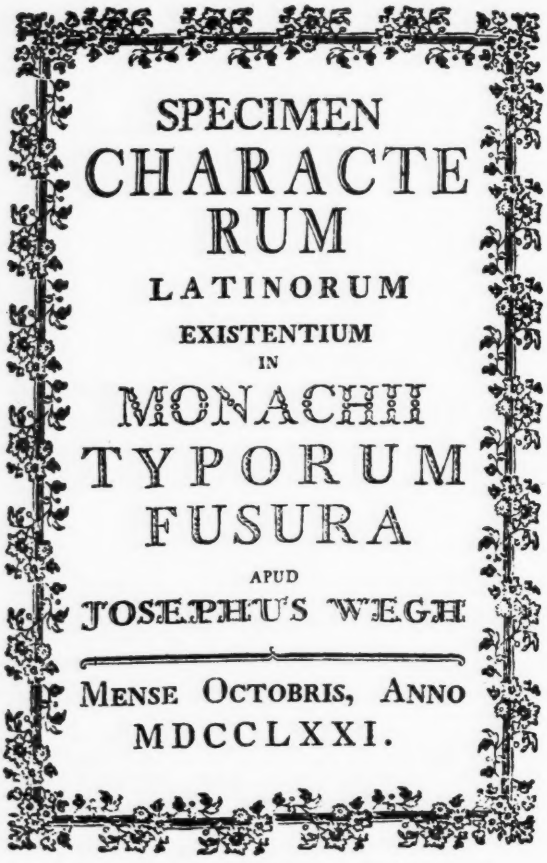


Fig. 15. — Title Page of the Wegh Specimen (Slightly Reduced)

operating a foundry in 1669, succeeded in turn by his widow, Georg Albert Baumann, and Johann Georg Baumann. The latter issued specimens in 1690 and 1699, in addition to several undated sheets. Konstantin Hartwig, a punch cutter and founder, was in business in 1690, and Andreas Köhler issued specimens in 1710, 1715 and 1717. It is evident that the city of Nürnberg offers an exceptionally rich field for research in the history of typefounding.

At Augsburg we find a typefounder at work in 1693, Jeremias Stenglin, whose record is of particular interest inasmuch as a price list of his types has been preserved. He charged 37 gulden per hundred pounds for either roman or Fraktur in the Garmond size (approximately ten-point), and 33 gulden for type of Cicero size (approximately twelve-point). He issued specimens in 1699 and 1708.

At Wittenberg we find Christian Zinck, who cut a number of punches for the Breitkopf foundry and issued a specimen independently at Leipsic in 1740, at work from 1746 to 1759 and possibly for a longer period. He issued three broadside specimens in 1746, a specimen in octavo format in 1759 and three other undated specimens.

Other cities in which typefounding activity prior to 1800 is to be noted are Lüneburg, Frankfurt a. d. Oder, Halle, Erfurt, Hamburg and Braunschweig.

USE COUNTRY WEEKLY NEWSPAPER OFFICE AS PRINTING SCHOOL

ONE of the most unusual experiments evolved for the training of printers has been brought to our attention by the publishers of the Ware River (Mass.) *News*. The school has been in operation during the past semester. Twelve students were enrolled in the course in printing, part of the continuation school curriculum, and instruction was given in the plant of the *News* on Wednesday afternoons, at which time regular business was discontinued. How the school was established and operated is described by Dr. Joseph J. Reilly, in a recent issue of the local newspaper. Dr. Reilly writes:

"The Ware Continuation School would not have been able to establish a printing class at this time if it were not that two men opened a way for the School Department to take action. These men were Emery Demers and Major William Dearden, of the Ware River *News*. They talked the matter over and suggested to the School Department that it would be possible to establish a printing class, which Mr. Demers could instruct and which could use the plant of the Ware River *News* on Wednesday afternoons. The plan was proposed in so earnest and generous a fashion that the School Department was impressed at once with the value of it and referred the question to the State Department of Education for approval. An agent of the department visited Ware, talked the matter over with the superintendent of schools, and with Mr. Demers and Major Dearden, with the result that the project was formally approved early in December. The State Department's approval meant that it considered Mr. Demers qualified as an instructor and the plant of the Ware River *News* an excellent one in which the instruction might be given. In addition this approval meant that the State Department of Education would pay back to the town of Ware one-half the cost of instruction, as well as of light, heat, janitor service, etc., involved in the use of the plant. Such coöperation immediately insured the project a fine try-out, and the class first met on December 12, 1923.

"The State Department has watched the progress not only because it is a new subject but chiefly because in practically no other town in the State has a printing class been established in a plant actually used for printing purposes. The boys are not working in a schoolhouse, where the atmosphere is that of a school and where the equipment has been purchased and brought in from outside. They are working in a printing establishment with presses and linotype machines and other apparatus of an up-to-date shop all around them. The place has the smell of news-print paper and ink. The whole atmosphere is that of a busy, workaday establishment such as those lads who persevere in the work and finally become printers are sure to find wherever they pursue their trade. The boys' work has not been of the hit-or-miss kind. Quite the contrary. Mr. Demers planned it very carefully from the outset. Every lesson was arranged for in advance, and the youngsters learned quickly under his competent direction. . . .

"Printing offers an excellent field for the efficient and ambitious boy. It is not a profession which threatens to die out; rather it is steadily on the increase. These boys who showed proficiency and interest in their continuation school work and were chosen for these qualities to be members of the printing class — subject always to the approval of their parents — are given a splendid chance to learn the rudiments of an excellent trade and, if they seriously like it as a vocation in life, they will have secured in the continuation school class an exceptional start. Mr. Demers has already outlined the work which the students of this year's class will take up in the fall, and there is every reason to believe that they will make fine progress in the future, as they did during the past six months."

PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Cause of Slur on Plate at Back Edge

An Iowa pressman submits a print on very thick coated paper containing a halftone plate which shows a slur toward the back edge of the form. He states new rollers were used, which he had carefully set. He also had locked six-point rules in the chase as bearers and had remounted the cut to be sure it was level. The form was set back so that the rollers would not reverse on it and the cylinder was lowered to ride the bearers.

Answer.—This sort of slur might be due to any one of a number of causes. We give those most likely, and you can examine the press for yourself. The register rack may be set too far ahead. As you state this is a very old press, it would be well to examine carefully all parts which might cause the slur, as, for instance, loose or badly worn roller gearing, sockets or journals, bed bearers, cylinder bearers, etc. The common cause of the sort of slur shown is overpacking the cylinder. This could very easily occur by failing to reduce the normal packing when printing on the extremely thick sheet you submit. The trouble has been overcome in many cases by removing a sheet or two from the packing and placing it beneath the form, thus causing the cylinder and bearer to travel more in unison. An entire sheet or two is removed and placed beneath all of the form.

Gold Ink or Bronze Powder

A Louisiana printer is seeking the best method to secure a brilliant gold effect and is advised to print first with size and then dust brilliant gold bronze powder on the impression before it is dry, by means of cotton or fur, in the absence of a bronzing machine. While pleasing dull gold effects are obtainable with gold ink, carefully used, it can not compare for brilliancy with bronze powder. Gold ink appears at its best on coated paper of white and glossy finish. On other papers it is necessary to print an impression in size and register a second impression in gold ink on the size.

Chamois Versus Rubber for Envelope Printing

A Michigan printer, who has gotten results with chamois skin in printing halftone plates on envelopes and believes in sharing his knowledge, writes us about the method he uses. We appreciate the kindly spirit which prompted this contribution to the fund of pressroom knowledge, and trust other readers will follow his example and share their information, for "our judgment can be no better than our information." His letter reads: "I was interested in your reply on page 401 of your June number to the Michigan printer who inquired about avoiding streaks on a halftone when printing over the seams of an envelope, but here is a better method. We've tried both of them. Instead of using rubber under the top sheet of the tympan, use a piece of chamois skin, and do not attempt to cut out for any of the envelope flap. We have used this method on five thousand No. 10 envelopes with a halftone covering most of the back. The envelopes were cheap ones and the gum was full of lumps. One piece of gum was so large and hard that it made a hole in the electro nearly as large as a dime and we had to patch the packing a bit for that, but otherwise the job was run off without any trouble and the seams of the envelope showed not at all. This method seems not to be generally known. We stumbled onto it by accident, or rather we tried it as an experiment after rubber had failed to eliminate the seam streaks. Use a fairly hard packing under the chamois. If you care to broadcast this information through THE INLAND PRINTER please omit my name. I am not looking for publicity or glory."

Slitting Not Always as Cheap as Paper Cutting

A Pennsylvania printer submits a sheet 15⅜ by 21, printed on a small, fast cylinder job press, which is to be bisected the narrow way and cut twice (into three sections) the long way. The proprietor claims the sheet should have been bisected the narrow way with the press slitter during the run of fifty thousand impressions in order to save this cut on the paper-cutting machine. The pressman maintains nothing would be gained, as the two sections 10½ by 15⅜ could not be deposited on the delivery table in shape for further cutting without jogging by hand, to say nothing of possible decreased production of the press, which is equipped with an open gas burner.

Answer.—We agree with the pressman. Furthermore, since this sheet is to be cut into six sections it matters little whether this is done by first bisecting the sheet the narrow way on the press and then making two cuts through a pile twice as high as the original pile, or by making two cuts the long way and then bisecting the thirds on the cutting machine. Perhaps the latter way would mean about twenty per cent more time cutting paper.

Blur on Impression and Heavy Edges on Vignette

An Indiana printer submits two impressions, one single and the other double rolled on a platen press. The latter shows a blur on one of the halftones in the form and the correspondent wonders why, naturally deducing that the inking should be better with double rolling.

Answer.—The blur is due to imperfect stripping of the sheet from the form. With single rolling the stripping answers well enough, but the extra ink deposited on the plate (near the center of the chase) requires better stripping to prevent the sheet buckling against the plate as it leaves the impression. This could be obtained by using narrow grippers in the margins on both sides of the plate or by running strings through these margins from the slotted gripper bar to a string stretched from gripper to gripper if the regular grippers are the only ones available.

The heavy edges on the two vignette plates are due to inaccurate makeready. In order to print a vignette plate so that the edges fade away it is necessary (1) to have the plate

about .003 inch below type-high to secure light roller pressure on the edges. (2) Starting about a nonpareil inside the edges, ovals or circles are marked out, gradually decreasing in size toward the center, and these outlined areas are covered with patches of thin tissue .001 inch thick, using a paste free from lumps. This overlay sheet is attached to a sheet of S. and S. C. beneath the drawsheet (top sheet, tympan) in register. A cut overlay with French folio pasted on the middle tones, semi-solids and solids, one, two and three thicknesses, respectively, may be used if a mechanical overlay is not available. (3) Starting at the point a nonpareil inside the edge where the overlay patches stop, the edge is skived or beveled off as a shoemaker skives a patch of leather. (4) The edge itself to the depth of two points (thickness of a lead) is cut out of the overlay sheet. The foregoing is the general practice.

Another way practicable on small forms on platen presses is to slam the wood base of the plate down on stone or iron until the brads spring up, when they are easily removed. Any burrs on the reverse of plate or the base are removed with a file. An interlay of coated paper is pasted on the reverse of the plate, which is then tacked on the wood base. The plate must be kept a trifle under type-height. A trimming or planing machine is best. Sandpaper may be used in an emergency, but is not satisfactory as it is difficult to get the base level. After interlaying the procedure is the same as previously outlined. Less patching will be required.

Column Space Slugs Work Up

A Missouri printer submits a publication printed on a cylinder press which shows that column space slugs have worked up. He asks causes and remedies.

Answer.—The press is a very old one, no longer built. The bed must be down on the ways, and the foundation of an old and obsolete press needs to be good, else workups may be expected, especially when operating at high speed. The make of press in question always was prone to trouble from workups owing to its construction, which is not in line with modern press engineering practice. Few laymen realize what a precision machine a modern printing press is. Let us digress a moment by way of illustration. A few years ago the writer, then a traveling representative of the advertising and editorial departments of THE INLAND PRINTER, called on one of the officials of a concern which builds a modern two-revolution flat-bed cylinder press. During this visit the pressbuilder stated that he had just enjoyed a call from the president of the largest watch manufacturing concern in the world. These two prominent engineers had been talking precision, when the pressbuilder invited the watchmaker to witness a demonstration of precision. In the pressbuilding plant the watchmaker was shown the largest size of cylinder press printing a needle point in exact register on a sheet put through a dozen times at speed. He was also given a demonstration of overlaying with sheets of tissue .001 inch thick. Said the watchmaker, "I am amazed. Your ponderous printing press embodies more precision than the finest watch made." So much for the press. Nothing can take the place of thorough justification and on rush publication work it is often absent. Your trouble may lie there. Or it may be in the lockup. Not every stoneman and pressman can lock up a poorly justified form so that there will be no workups. Most of the unsuccessful ones err on the side of too tight lockup, with both quoins and bed clamps. There is a knack in the arrangement of the quoins also. Again, a sprung chase may be the cause. The right side of the chase must be up. To sum up: It may be the press, its foundation, faulty justification, faulty lockup of form in chase or of chase on bed, or faulty chase.

The New Publisher—*Schoolville*

Part VIII.—By R. T. PORTE

CREDIT must be given Louis Bendleton for many things in his publishing of the *Herald*. Not only was the plant a nice one, but he got out a good paper. Especially complete was it in the matter of country correspondence, as in some way he had secured a number of persons to send in items each week from the smaller places, and these items constituted a large part of the reading matter of the *Herald*. His greatest fault seems to have been just what Dad Slaw said it was. He tried to do work at the same price as the other fellow, or less, and hence he met with financial failure.

I find that now I will have to write according to subjects or events, rather than a day by day story of my experiences. To record just the things that happened each week or each day would make a jumbled-up mess, and the story would not be as clear as if I took one event or subject at a time and told the story relating to each, or the connecting incidents that occurred. Some of the things described in future chapters cover a period of a year or two, and some took place during the time other incidents also occurred. I make this explanation in order to avoid confusion, as this story covers only about three years in all.

The backbone of the *Herald* was this matter of correspondence and, if possible, I was determined to enlarge it and improve its quality. About a dozen persons were sending in items each week, and only four of them were what I considered fair correspondents; the others ranged from just fair to decidedly poor writers. Yet I knew they held my subscribers in spite of the increase in price and all the other things that had happened. Readers seemed to like the news notes, the little things about their daily lives, rather than the big things of the world's doings. I could not compete with the big papers on the big news, but I could give news that was far more interesting, such as John Watkins' visit to his parents during the summer vacation of an agricultural college, and the trips of members of families from one locality to another. I played up births, deaths and marriages, and did not make them mere announcements. They seemed to me to be the three most important events in life, and naturally others were also interested. It was not without a pang that I soon realized that "feature stories" and fine writing were not appreciated. I attempted this once or twice, but found that my efforts were being laughed about, while a simple tale of a seemingly unimportant event was well received.

The matter of politics I shall leave to another time, as this needs a chapter by itself.

From the very first I made no mention in the *Herald* of Wicks or of his paper. He did not observe this courtesy, however, and several times he "wrote me up" in a very warm manner. I then "wrote him up" good and strong, and sent the copy to Dad Slaw. Once I sent the stuff to Pete Wiser, who wrote back that it was to be regretted I was not editing a paper twenty years before my time, as my "writeup" was

NOTE.—This is the eighth instalment of a twelve-part story of a young publisher as told by himself. Copyright, 1924, by R. T. Porte.

a good example of the dark ages in home-town paper journalism. After reading it and having a good laugh he tore it up and congratulated me on getting it out of my system.

During my second year I got a great deal of legal advertising, mostly political, and the printing of the laws of the legislature in legal form, which had to be done in each county. This money was a big help to me, and put me on my feet. About this time renewals at the $2 rate began to come in, and it is remarkable how this increased my revenue. Some of the old foreign contracts for advertising expired, and in order to give a commission to the agencies I decided that my foreign rate would be 35 cents an inch. I lost considerable in the number of inches, but in dollars and cents I was a gainer. I retained only about half the amount in inches, but for the year I was ahead about $80. This gave me more space for local reading matter, which I needed, since some of my local advertising was increasing. The increase in rates for local advertising caused a reduction in lineage, as I could not bring pressure to bear on others as I had on The Big Store and on the bank. My total revenue, however, from the local advertising for the first year was much more than if I had continued at the old rate.

Some of the boys at the press association meetings asked me about the dropping off in ads., but I told them I had gained in receipts. It was not the number of inches that interested me so much as the amount in dollars and cents. I felt I was getting a profit on what I did run, and that it was up to me to increase the number of inches, which would take time. I was not like the fellows in Rutland, who had wives who could help them; whatever I did I had to do by myself.

Of course Grace and Donald were faithful employees. Grace was a natural news hunter, and here my course in journalism came in well. There were so many things to take up my time that I could not write the news, but I carefully edited what Grace brought in, and as she "set" the copy she noted the changes and was soon writing copy that needed little or no correction. A great many things I had been taught in the school I passed on to her, but I found some of them did not fit into just my condition, though they would be useful in a much larger paper. It was Grace who proposed that we check off our subscribers and see that each subscriber or a member of his family was mentioned at least once a year in the *Herald*. I passed these instructions on to the local correspondents. One or two went just a little strong, and for a time mentioned only the subscribers or their families or relatives. This caused some resentment, though it did bring in some new subscribers. Perhaps it was a good idea, but hardly good journalism, I think.

Donald took charge of all the job printing, and became a wonder with the price list. He was continually getting new ideas and giving them to me to take up with the merchants. He was one of those fellows that can think up lots of schemes, but can't sell them. I had to be the salesman for the shop. I never had the least notion of being a salesman, as it was the one thing I did not wish to be. I had dreamed of owning a paper, and of writing editorials that would be quoted from one end of the country to the other. To write feature stories and articles that would be taken as models for all others was also another great ambition. Well, my first great editorial never saw the light of day, but my first news story was commended. I did manage to write one or two editorials a week of a general character, just to have a column. Once or twice in moments of inspiration I wrote some things that went around the press of the State. But I had other things to think about besides writing. In this matter of writing Wicks had me beat, but I knew that my paper was making money or at least holding its own, while I was certain he was running behind all the time. Of all this I had better write in another chapter, and treat of this competition and other things more fully.

I started out to write about country correspondence and tell some of my experiences, but perhaps I had better add something about my way of handling church news. In this I claim no credit, as Louis had used about the same method before I took the *Herald*. People in Hutchinson were known either as churchgoers or the other kind. I did not make a habit of going to church, although perhaps I should have done so. After being in Hutchinson several weeks I went again to the Presbyterian church, and although I liked the sermon and all that, yet I did not seem to enjoy the services as I did before. Perhaps it was because the preacher's daughter was not there. It seemed that she taught school and stayed home only during the vacation period. School had started, and she was away. Once in a while she came home for Sunday, but I got out of the habit of going, and took Sunday as a day of recreation. But I did not overlook the fact that most of the readers were interested in the church doings. There were three Protestant churches and one Roman Catholic church. An Episcopal minister once in a while came to Hutchinson and held services. Once the Episcopal bishop held a meeting, which I mentioned before the date, and he had a packed house.

The Catholic priest and I soon became good friends. He was a remarkable man, of wide learning, and was intensely interesting. Many a long talk we had together, and I was often a visitor to his home. I suggested to him that he and the other preachers, and I as the editor, were responsible for the moral atmosphere of the community and that we should all get together. At first he laughed at this, but when the luncheon club was going strong I again approached him about it. One night I gave a little dinner at the hotel and invited him and the other preachers, as well as the Episcopal minister, who happened to be visiting in Hutchinson at the time. I told them we all should be friends and think only of the public welfare, and that we should meet once a month, with the distinct understanding that religion and politics were to be barred from our discussions and efforts.

They all laughed at this, but it was not long before we found several matters that needed our attention, and we put them over. One thing we did *not* do, that was to advertise the fact we did get together. In fact, I doubt if the people of Hutchinson ever knew of the meetings. There was no need, as we did our work without undue publicity, and if it had been known that we were banded together much of the effectiveness of our work would have been lost. It did much, however, to introduce a spirit of good fellowship among the preachers and make them all acquainted. I found out that preachers had been much like editors, each for himself, without much thought of the other fellow. Each had his views and his little field, and let it go at that. Prejudice had much to do with this condition, but in a few months they found that each of the others was a good fellow. Many of the discussions led by the Catholic priest were intensely interesting and highly educational. I gained much from these. When the new Methodist preacher came to town he was invited to attend, but stayed away the first time. The priest and I called on him, and he was much astonished by this. He attended the next meeting and never missed one while he remained in the city.

Wicks was invited to attend, but would not come. Because of his attitude toward me, it was thought best not to attempt anything further. His attacks on me at this time were very strong, and he might have "written us up" in a way that would have been damaging if he had come. In fact, this one thing was why we did not publicly proclaim what we were doing. It was just as well.

With the preachers for me it naturally followed that the *Herald* was given a great deal of news it could not have obtained in other ways. Every meeting of the various societies was mentioned, whether is was a paid affair or not. Some of the societies needed dodgers and I got the work. In some

instances I asked them to give the order to Wicks to keep him quiet. There was no need of trouble over a few handbills.

My prize correspondent was at Schoolville. Several weeks after I had taken hold of the *Herald* news notes began to come in from this place. It was a town in name only, and consisted of a schoolhouse, a store and a garage. In fact, most of the places where I had correspondents were nothing but settlements around a schoolhouse. Each schoolhouse was the social center of its little community, however, and as the school often gave entertainments, and the children told their teacher the news, the correspondents were thus able to send items to the *Herald*. With but one or two exceptions my correspondents were all teachers, and formerly had done the work free of charge. I thought it only fair that they should be paid for this work, and sent them a small sum each month. It was not much, but they seemed to like to receive payment for what they wrote. The teacher at Schoolville did not send in the notes. They were handled by the pupils of the highest class as a matter of practice in English. Each pupil brought in notes, which were given to the secretary of the class to be sent to me. These notes were edited by me or by Grace, and were studied by the class, and in this way the pupils became better qualified as writers. Several of them wrote essays, which I was very glad to print. Some of the news stories were so good that I gave them front page space, and this led to taking some of the best items from the correspondence each week and playing them up on the front page, sometimes rewriting them into longer stories. The handling of the correspondence was very interesting, and I devoted a great deal of time to it.

It happened that Schoolville was very centrally located, and the thought came to me to have a meeting there of all the correspondents who could go there, and talk over what that school was doing, and perhaps improve the writing of news. I talked this over with the secretary of the class and it was soon arranged. A meeting was scheduled for a certain Saturday, and it was planned that the class would attend the meeting and there would be a general conference.

The school had a small domestic science class, which was to prepare a lunch. I was to pay for the lunch, and the money would be used for some things the class needed. While the expense would be considerable, my correspondence department was the big thing, and if it could be improved it would mean much to the *Herald*. The expense would be trifling, provided results were obtained. I went to Schoolville in an expectant frame of mind, but I met with a surprise I did not expect.

I was met by the class secretary, who was a bright girl, and by the other members of the class, eight in all. Five were girls and three were boys. Six other correspondents were there. The teacher was not in the room, and the secretary said that she was in the domestic science room talking with the girls about the lunch. The Board of Education had been invited to the lunch as a matter of courtesy and also to show the kind of cooks the girls were.

I accepted the invitation of the secretary to go into the domestic science room to meet the teacher and the girls. The room was a small one, and in the center of it were the oil stoves, on which the cooking was done, and a neat arrangement of cooking utensils. The girls were all dressed in white. The surprise came when I met the teacher. It was she who smiled; I was dumfounded. It was the daughter of the Presbyterian preacher at Hutchinson, the girl I saw at Clayton, the girl who sang the first Sunday I had been in Hutchinson — and if you care to put it that way, the girl who had influenced me most to move to Hutchinson.

"I am very glad to make your acquaintance," she said, "although I feel as though I have known you a long time."

To this day I do not know what answer I made. It does not make much difference. I seemed to float away in a dream; the school, the girls, the meeting and all else became unreal. When she turned away to give some instructions to the girls I had a chance to get back to earth. Then we went into the schoolroom where the meeting was to be held.

The president of the class gave an address of welcome, to which one of the other correspondents replied, and then I replied on behalf of the *Herald*. The secretary read a paper on some phase of her work, another correspondent read a paper of humorous incidents of securing news, followed by a song by one of the girls. A boy of the class read a paper in which he commented upon the fact that correspondents often leave out things of interest to boys, and that in large papers baseball games and other sports are put on "sporting pages" along with prize fights. He asked that the news of what boys were doing be given as much attention as the activities of the Ladies' Aid Society. Another boy spoke on the Boy Scouts movement, and how rarely their doings were correctly reported. I made a careful note of this for the future. The three boys sang for us, accompanied by the teacher. After this number the members of the Board of Education came in and we had lunch. It was a good lunch, but my appetite did not seem to be up to the mark.

In the afternoon meeting one of the members of the Board spoke on what the correspondence had done for the school at Schoolville. He mentioned that at first he was opposed to the plan, but was now heartily in favor of it, as it had been the means of tying the little community together, and had caused every one to take a greater interest in the school.

There were many other talks, and each of the correspondents had something to say. All told how they had obtained important news items, and said that the getting of news was one of the most pleasant things they did, and that all of them were for the *Herald* because it was clean and honest, and that there was no one who could not be proud to be one of its correspondents. This one thing alone more than repaid me for not opening my columns to a lot of matter and discussions that were of very little interest to my readers in general. What I thought of my competitor did not interest them in the least, and the correspondents hinted at this. My readers wanted the news, not criticisms of Wicks or a recounting of my troubles. Although a disreputable poolroom in Hutchinson had been forced to close through my efforts, the *Herald* never mentioned it. A number of important improvements were made after prolonged fights, but I did not make the fight through the paper. The only mention made was when the improvements were accomplished. I did not proclaim my deeds from the housetops. I found it paid better not to do this.

The result of the meeting was the improvement of correspondence from the towns represented, and in this I was well repaid. I planned another meeting to be held in Hutchinson, and in the evening gave a dinner to all the advertisers and the correspondents. I invited the priest and preachers also. The priest and the Presbyterian preacher made splendid addresses. That meeting was a great thing for the *Herald*. It cost me considerable money, but the increase in advertising and improvement in correspondence more than repaid me.

Both of these meetings led to a better acquaintance between myself and the teacher at Schoolville. The secretary of the class continued to send in the correspondence, but I knew when Miss Wooster would visit Hutchinson, and on that Sunday I attended church.

Toward the end of the school year a blow fell, for one of the notes from Schoolville had important information for me. It was as follows:

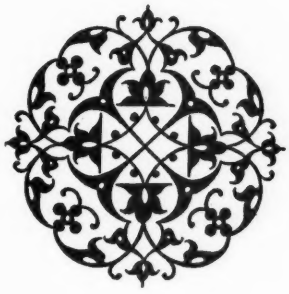
"A farewell reception was given Thursday night to Miss Lillian Wooster, who has endeared herself to every pupil in the Schoolville school. Miss Wooster will not return next year, as she has announced that her marriage to Rev. J. H. Maine, of Madison, will take place early in July."

Some Random Examples of

TYPOGRAPHY & DESIGN

by

WALTER HARRIMAN GAGE



Done for the Gage Printing Company, *Ltd.*

at Battle Creek, Michigan

1924

BORDER OF LINOTYPE MATERIAL WITH CENTER ORNAMENT REDRAWN FROM AN OLD SOURCE

AN ABSOLUTELY RELIABLE ENGINE

The Boiler is the Best that Skill can Build

THE first step in the making of a dependable traction engine is to be sure that the boiler is right. This must be certain or all else will fail—it is the rock foundation upon which a safe structure may be built.

Working, as it must, under conditions that are often hazardous when the slightest factor of safety is omitted, no purchaser of a farm or traction engine should for a moment consider anything but the best that can be produced.

There is but one unfailing way in which this may be secured and that is by buying where nothing but the best has ever been produced or offered for sale.

The Nichols & Shepard Company is one of the few manufacturers of traction engines whose boilers have never been questioned. Quality, strength and productive long life are all well known as being the features that distinguish their outfits. Years of good work in performing every possible service for which a traction engine may be used, have shown that they never slight or overlook a single item that will produce the best results in the making or use of steam.

It is very easy to understand why this is so. Everything in the boiler, from plate to finish, must meet or surpass the highest standard tests. No doubt is permitted. If material or workmanship fails in any particular, the defect must be removed or the boiler must be discarded from use. It must not possess a single

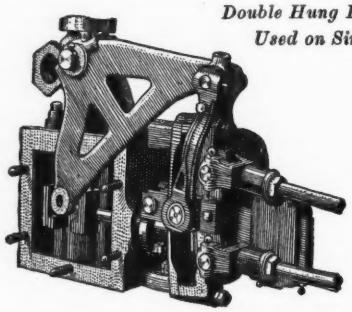
For many of the purposes named the single cylinder engine is also used, but the double cylinder has been found, in most of them, to possess many advantages on account of its steadier power and entire absence of dead center. It is cheaper because the same running expense develops greater energy. There is none of the jerky motion which the best single-cylinder engine will give when overloaded.

There is greater wear and longer life in the double cylinder. The clutch and the main-shaft pinion are made to balance the band-wheel by placing them upon opposite ends of the shaft. This stops one-sided strain or unequal wear.



Piston-head, Rod and Cross-head

Double Hung Link
Used on Single Engines



The clutch pulley is faced for belting and may be used for driving slow-speed work.

The double-cylinder engine, in each size in which it is built, has ample boiler capacity to generate an abundance of steam for all working conditions, but handling facilities are as simple and as easily operated by the engineer as in

Two typical pages from a catalogue of threshing machinery produced for the Nichols and Shepard Company

EARLY HISTORY OF BATTLE CREEK

CHAPTER I: THE INDIANS

Michigan as it must have been before exploration

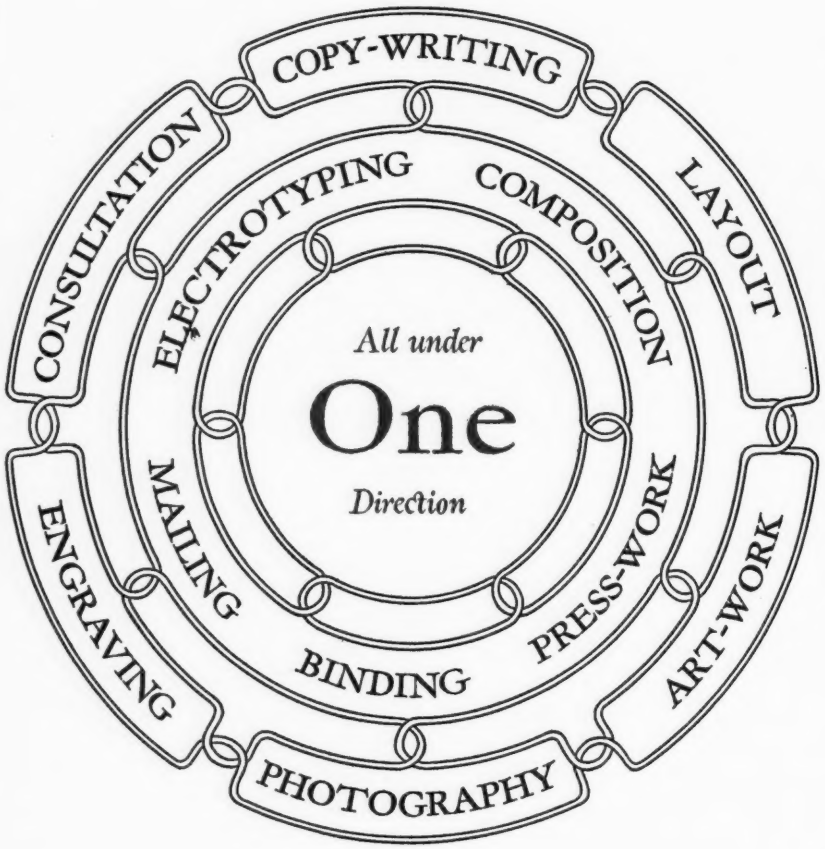
MUCH remains unknown about the lives and surroundings of early Indian tribes of Central Michigan before the advent of pioneer explorers. The Indian relics, which occur profusely all over Calhoun County, tell of a barbaric skill in weapon and implement making that was nearly as clever as that of their brothers in the northern part of the state. These relics, in the form of arrow-heads, rude knives and cooking utensils, have been upturned by the score in certain localities which would seem to have been sites of former Indian encampments and warfare.

A page from a history. The headpiece and initial are drawn from old English flowers

These are what give Complete

RESPONSIBILITY

to the work that we do



Gage Printing Company

LIMITED

Battle Creek, Michigan

A reduced broadside, drawn in entirety

GAGE READINGS



June

1924

Gage Printing Company, *Ltd.*
Battle Creek, Michigan

GAGE READINGS

March



1924

Gage Printing Company, Ltd.
Battle Creek, Michigan

Two covers, both drawn, from the Company's monthly publication, now in its thirteenth year

October 1922

Left Newport 4.30 p.m.

We left Newport late in the afternoon, under every bit of canvas we possessed, with the Skipper and Cookie below in the galley, stowing away the delectable foods just acquired. The Mate had the wheel, and, believe me, he wondered how he had the unusual luck to bring her up the channel the night before against the wind, missing all the obstructions a fast-waning daylight now disclosed.

Off Narragansett Pier 5.45 p.m.

The sunset was gorgeous, and presently Brenton Reef Light-ship began her nightly flirtatious winkings, joined by the myriad of lights of Narragansett Pier, on our starboard hand.

The light, northwesterly breeze failed and the Skipper started our kicker forthwith, so that we made the thirteen miles to Point Judith by the end of the Second Dog Watch.

Point Judith

We decided to heave to for the night, and entered the breakwater of the small harbor of refuge at the Point. The chart gave us plenty of water if we passed the black spars close in, and the Mate, being of no experimentative mind, did so. The next instant we were hard and fast on a newly formed bar.

Tues. *14 th*

The Log *of the* Yacht CONSUELO

A Chronicle *of a* Cruise *from* Provincetown, Mass., *to* Rye, N. Y., *and of that very* Adventurous Crew *of* Three

Privately Printed *at the* Edgebrook Press
Battle Creek, Michigan, MCMXXIV

Two pages from a privately printed book

Examples of the work of WALTER H. GAGE, *Typographer and Designer*

Two pages from a privately printed book

PRINTERS, ENGRAVERS, OFFICE-OUTFITTERS, PHOTOGRAPHERS

IF *your Camera misbehaves or is in need of repairs, let us look it over. We are experienced in making 'em work!*

GAGE'S

N. McCamly, at the Bridge

ELECTROTYPERS, PHOTO-ENGRAVERS, STATIONERS, BOOK-BINDERS

Stationery

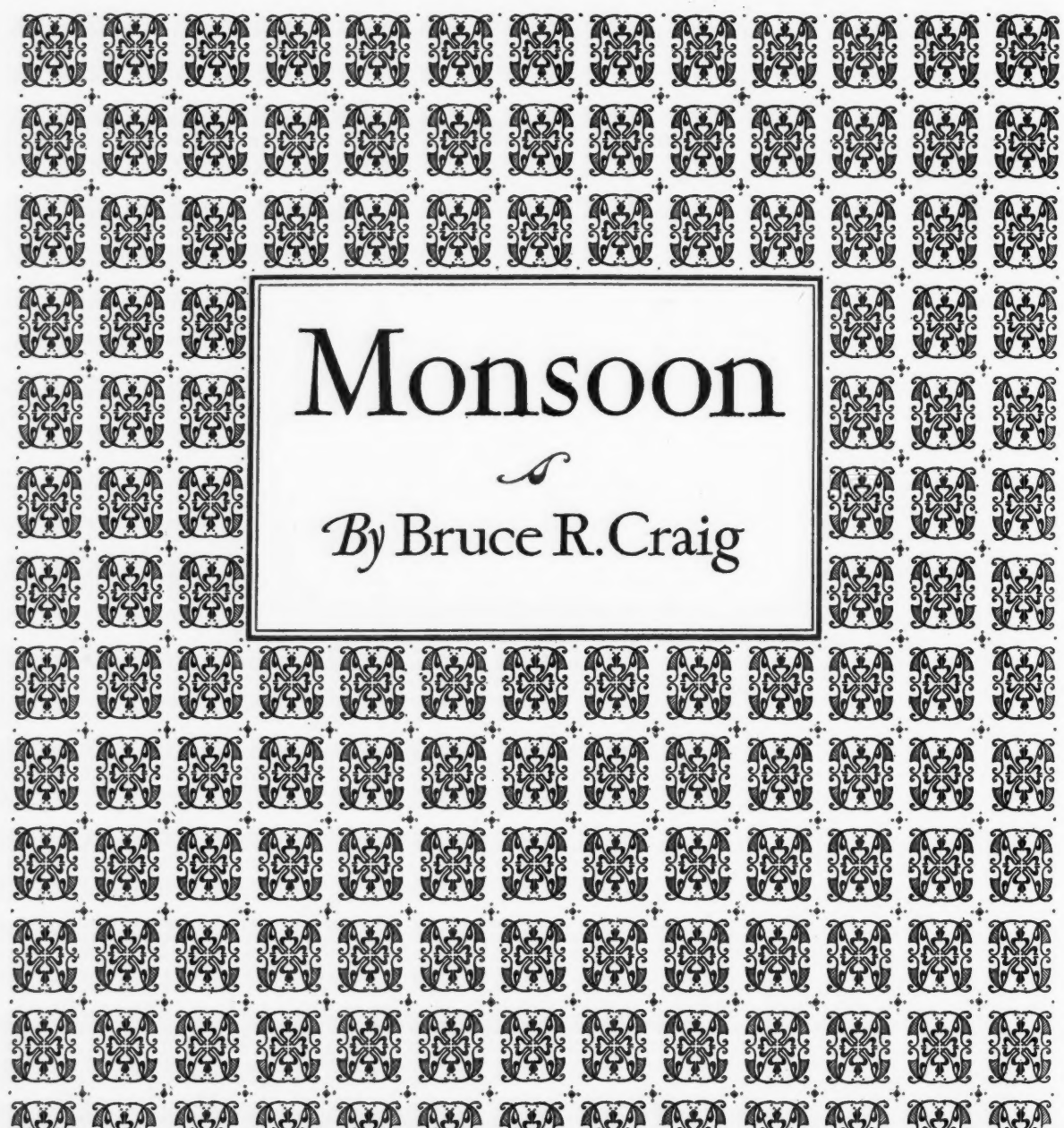
EATON, CRANE & PIKE make the very best letter papers of today.

We always have most of them in stock. Crane's papers are always correct.

GAGE'S

N. McCamly Street, at the Bridge

Two small-space, newspaper advertisements for the Company's retail office-outfitting store



A book jacket, entirely drawn

JOB COMPOSITION

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

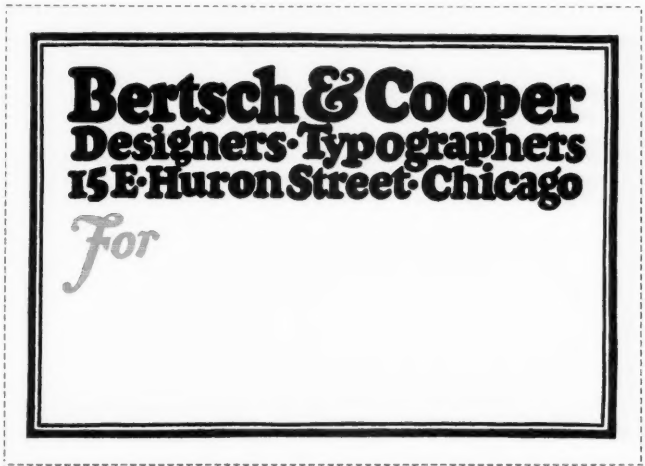
Popular Types—Their Origin and Use

No. XI.—The Oswald Cooper Faces

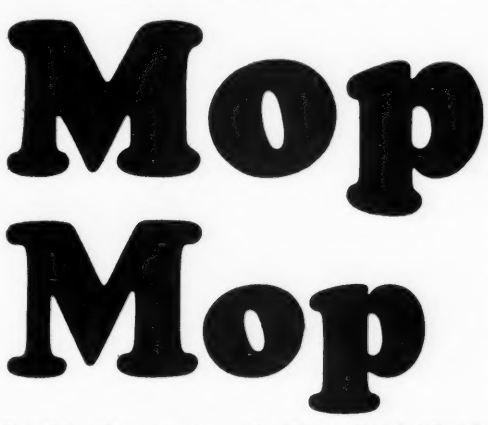
Because of their excellence, coupled with marked individuality, the type faces designed by Oswald Cooper, one of the foremost letter artists of America, are deservedly popular. They have obtained an unusually large use in the few years they have been available to printers and, in the opinion of the writer, they are quite the most outstanding achievement as yet made by the typefoundry of Barnhart Brothers & Spindler.

For some time we have had in mind devoting this department to Cooper's type faces, now three in number, but first one thing and then another prevented our realization of a long-cherished desire to pay a visit to Mr. Cooper, thereby to obtain some of his own views. Recently we spent two most enjoyable hours with Mr. Cooper and found him, as is so often the case with men of achievement, apparently unaware of his importance in the field of graphic arts, inclined to depreciate rather than to elevate himself. He talked with his mind obviously occupied only with what he had to say, and he said a lot. So, much space in this article will be devoted to what he said to us on that occasion. It will demonstrate one thing above everything else; that is, the amount of thought and experiment that are put into a type face before it gets into the printer's cases.

Cooper's types, founded by Barnhart Brothers & Spindler, are the Cooper Old Style, brought out in 1919; the Black, in 1920, and the Cooper italic, which has only recently been cast. For many years Mr. Cooper lettered an individual style of black face which was greatly in demand and was also widely imitated. The package label reproduced herewith is done in this style of letter, and, although a cursory glance suggests a relationship to his Cooper Black, Mr. Cooper makes an interesting statement in reference to its relationship to his bold type. "The resemblance of lettering to type," he says, "seems none too striking—which is a good thing. It illustrates that lettering is one thing and type another, and that type need not, perhaps should not, suggest lettering." Nevertheless a type face drawn without mechanical precision, like Cooper Black, does have a note suggesting hand-lettering that Cheltenham Bold, for instance, does not have, at least according to the viewpoint of the average printer.



Individual style of lettering developed and long practiced by Oswald Cooper — and widely imitated — which suggested the possibilities of a type face of similar character, resulting in the admirable Cooper Black.



The relation of lower-case to capitals of Cooper Black is indicated by the first line. The second shows the letter with lower-case more in keeping with traditional standards, which did not allow them sufficient weight, and suggested the happy thought of departing from custom.

The printing craft owes the advantages of Cooper Black to Charles R. Murray, president, and R. N. McArthur, the advertising director, of Barnhart Brothers & Spindler, as well as to Mr. Cooper. They were certain of its possibilities, whereas Mr. Cooper says he went about designing it reluctantly. You see, Mr. Cooper was not interested mainly in the opportunity the commission offered him for financial gain. He says, "I did not see much chance of reproducing in metal the accidentals of lettering without arriving at a tiresome effect, which comes

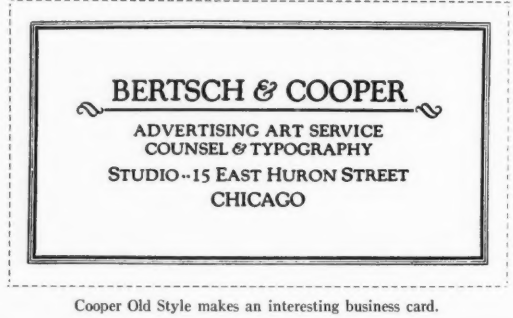


Cooper Black in advertising display, with body in Cooper Old Style, minor display in Cloister Bold.

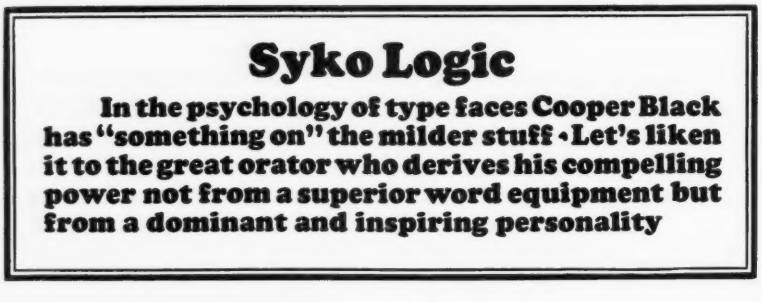
from the too frequent repetition of the same quirk and curve. A part of the charm of a lettered page is due to the variety, which can not be avoided, even if the letterer would avoid it; but that kind of variety is obviously impossible in a type page." But Messrs. Murray and McArthur persisted, and so did Cooper in the end, but he admits he required considerable prodding. "When I started the designs," says Cooper, "I determined to make them look as much like type as possible and as little like lettering; and while many people have seen in the faces a suggestion of lettering, that suggestion comes from the construction — that is, form — of the letters rather than from their execution."

In addition to its extreme blackness — and it is the boldest type available today — and to the wholly original and individual serif construction, Cooper Black possesses one decided distinction. The height of the lower-case characters is much greater than the proportions generally considered standard, even among types having short descenders. In connection with this an interesting point comes up, which, incidentally, demonstrates what we have heretofore said regarding the amount of study given the designing of a type face. Cooper started out to design the black in conformity with the rule, as indicated by the lower word "Mop" at bottom of page 737. "The smaller lower-case," says Cooper, "fell so short of the weight I wanted that I was pleased when Mr. McArthur suggested that we overturn tradition and give the lower-case the height, and thereby the weight, it needed, regardless of the height of the original light-face roman, brought out the previous year. So far as I know, nobody has ever been disturbed by the difference in height." In the first line of the drawing the word "Mop" is lettered in the proportions finally adopted for the lower-case, and a comparison of the two lines demonstrates how really important was the decision to avoid tradition and have the proportions of lower-case characters of the Black different from those of the roman. In connection also with this exhibit, Mr. Cooper calls attention to another point of interest. "The 'Mop' drawing shows how the amount of weight that can be given an alphabet is dependent upon the amount that can be put into a letter, like lower-case 'o,' for instance." What effect this will have upon a condensed Cooper Black, which printers are clamoring for, may yet be seen.

Who is more capable of giving pointers on the use of a type face than the designer? Here is what Mr. Cooper has to say respecting the employment of Cooper Black: "In the Black the abnormal proportion of black to white makes each character, in effect, a black spot. Letter-spacing is therefore unwise; there is so little white in the letters themselves that little is required between them, and whatever decorative effect a word might have is weakened by letter-spacing. The face permits, even invites, cramping; it seems less at home in widely leaded jobs than in crowded ones." One of the reasons for this is that isolated bold letters spot the page. Mr. Cooper went on to say that "Compositors should not expect easy legibility from it, however, when used for 'body' matter. In masses its main virtue is in its attention value, and its use in this way should be a matter of discretion. There is the fine point to



Cooper Old Style makes an interesting business card.



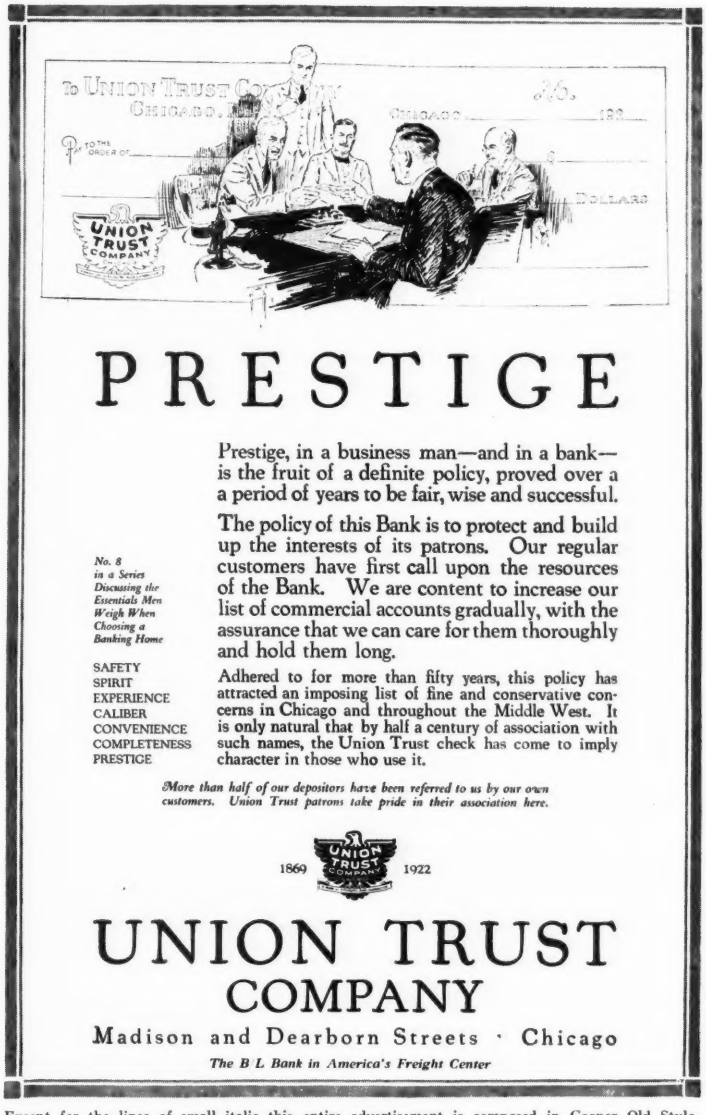
consider whether 'display' types should ever be used for body matter. Perhaps it is a questionable practice so to use them, though there are few of us who do not."

Cooper Black is obviously a display face; indeed it makes Cheltenham Bold look pale. Though the combination is not a pleasing one, we saw this demonstrated in a street car very recently. As a display letter its strength, as well as its distinction, is demonstrated by the Parker advertisement, page 738, the body of which, by the way, is in the light-face or old style "Cooper." Mention should be made of the fact that the bold italic display at the bottom is lettered, there being as yet no Cooper Black italic. Interesting, too, is the fact that where italics are used in the body they are Cheltenham Old Style.

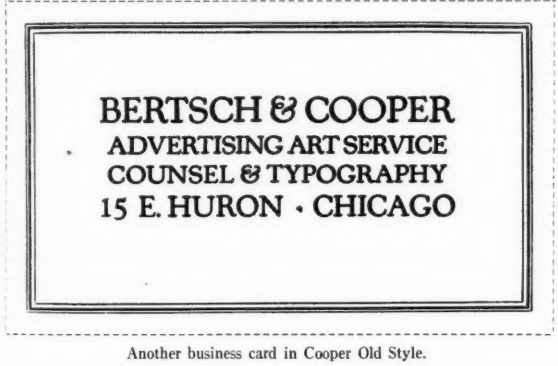
This brings to the fore a fact of considerable importance, namely, that "body" used in connection with Cooper Black display must be set in type heavy enough to hold its own and, preferably, type of monotone character. Precise light-face characters having sharp contrast between thick and thin lines do not work well with Cooper Black. Cooper Old Style is, of course, the ideal companion, as it reflects a similar feeling, and old style antique (Bookman) works exceptionally well with Cooper Black.

While Cooper Black is an excellent display face on occasions, striking and effective where its employment is desirable, its too general use would be a mistake. It is a de luxe poster type, but not one for the printer to use on all occasions. It does not combine well with any other display type and is unsuited for use with flowery borders and ornaments. Of course, it is needless to say that Cooper Black is suited to advertising heavy machinery rather than lingerie, but it is stretching a point if we regret its excellent employment in the Parker fountain pen advertisement. Possibly too much has been made of appropriateness; certainly we can not always be governed by rule of thumb.

Regarding bold-face types, Mr. Cooper made pointed remarks that are here apropos.

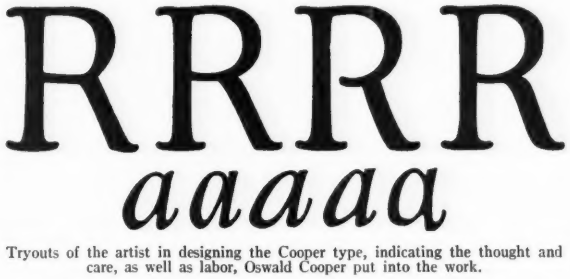


Except for the lines of small italic this entire advertisement is composed in Cooper Old Style, demonstrating its fitness for both display and text.



Another business card in Cooper Old Style.

He says that "many of the men who are doing most for the advancement of typography deplore the use of 'bold' types. They would wish us in a millennium of graceful and charming 'book' faces, but it would seem more logical to wish for improvement in bold faces than for their extinction, seeing that we are to have them with us for a long time yet. I claim no great credit for an improvement of the breed, but the face seems to prove that a letter can carry the ultimate of weight and still have a bit of gentility." Cooper Black is not "hard," as are many bold letters.



Tryouts of the artist in designing the Cooper type, indicating the thought and care, as well as labor, Oswald Cooper put into the work.

Of the light face, Cooper Old Style, there is also considerable that is favorable to say. We do not consider the foundry extravagant at all where, in the folder, showing the face

Quousque tandem abutere, Catulina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? as Cicero said, and Caslon, and Bodoni, and Robert Bruce's Sons, and Hal Marchbanks.

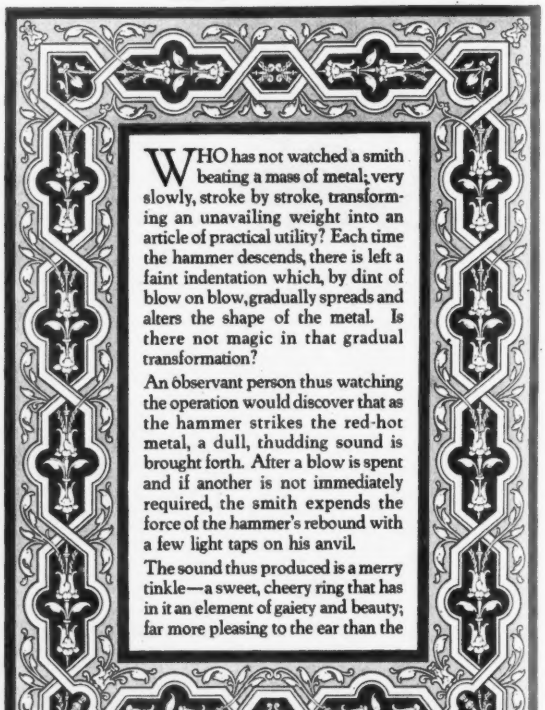
Venerable phrases these, lending a flavor of erudition to generations of type specimens, and now finding themselves paraded in the vulgar panoply of an "advertising" type. Indignity! For this, Reader, is a kind of pre-view of a new face—Cooper Italic. The designer is conscious of its crudity, and of its irreverence for the best traditions. But he believes that there are enough good types already—that the need is for poor types that can be used! And since he admits this to be a poor one, there now remains to be found out only whether it is usable or not. Barnhart Brothers & Spindler are casting it in thirteen sizes, and the designer dares to hope they will sell enough to pay them for their trouble. He acknowledges with appreciation the services of Mr. Charles R. Murray and Mr. R. N. McArthur, of the foundry, in acting as godfathers to this and to the other members of the Cooper family, one of which—the Black—is especially in demand amongst far-sighted printers with near-sighted customers.

Bertsch & Cooper
Typographers
15 East Huron Street · Chicago
May · 1924

The modesty of Oswald Cooper is indicated by the reference he makes to his admirable italic in this page from a folder by Bertsch & Cooper (the same Cooper), advertising typographers.

throughout the full range of sizes, it is stated that Cooper Old Style, which, by the way, is called simply "Cooper," is "a type face of pleasing manner — likable on sight — open, frank and unafraid — the demeanor of truth and honesty, inspiring belief." Douglas C. McMurtrie is no mean critic of types, and he lauds it rather highly. He says "The Cooper Old Style is a letter of considerable merit, strong in character and thoroughly original. For book composition the descenders are perhaps a little too short, but this does not prove a disadvantage in advertising composition." A possible defect mentioned by Mr. McMurtrie in his book on type faces is that the lowercase "e" seems too small. The Cooper characters are cast on narrow sets, exceptionally close fitted, which adds to the value of the face in "body" composition, where, of course, the largest type the space permits is always desirable. In design the face is the antithesis of mechanical stiffness, as far, in fact, as this can be avoided with every "e" and every "a" the same and without those accidentals which Mr. Cooper refers to as adding so much to the charm of hand-lettering. To this end the distinctive and individual rounded serifs contribute. Indeed, a sure way of avoiding insipidness is to use Cooper.

To cover another point we are not averse to using the words of Barnhart Brothers & Spindler, quoting again from their circular. "Paper," we read, "is no problem when using Cooper — enameled, plain machine-finished or antique — white or tinted — Cooper prints well on any paper at all. Text matter of catalogue pages or other 'straight' composition in Cooper is never insipid; it has solidity, but clearness; even color, but liveliness; irresistible charm, but none of coquetry; it invites the eye to linger and read." While we consider it unsuited to extensive book composition, its possibilities in advertising composition are indicated by the Union Trust Company advertisement, where both body and display are in Cooper. It presents opportunities in general job composition that are interesting, too, as indicated by the two business cards of Bertsch & Cooper, which we show on pages 738 and 739. Here it gives a most refreshing effect, not so "typey" as more regular letters would give.



Cooper Old Style seems just the thing to hold its own in this wide ornate border printed in three colors. From a folder by Marion S. Burnett, Chicago.

But, again, we revert to Mr. Cooper and his work to show further evidence of the amount of experimentation involved in designing type. The tryouts shown, traced from some of Mr. Cooper's early original sketches, demonstrate this, and Mr. Cooper has made some interesting comments bearing upon them. He says, " The cap. ' R's ' and the italic lower-case ' a's ' illustrate, if anything, something of the labor put into experiments. I have traced them from some of the thousands of sketches I made. More or less, I do the same with every character. (The difference in the scale of the drawings, by the way, is due to the italic having been originally drawn on a different scale from the roman.) Of course, the reason for the selection of a particular character and the rejection of the rest might not always be apparent when looking at a row of sketches of the same letter. The question of making the rest of the alphabet harmonize also comes into it, of course. After one size of the original roman had been cut, it seemed so ridiculously impossible that we all agreed to junk it and start over again. Out of it we saved five or six characters, which ones I do not now remember, and I took pains to destroy the evidence. I was very green at the game, but Mr. McArthur thought it better to let me go ahead on my own hook without too much suggestion from the foundry."

Cooper Italic, like the other Cooper types, is wholly unlike any others in existence. It matches the heft of the light face or old style beautifully and has the same rugged, free, distinguished character. There are small innovations in number, but one great distinction from italic as founded in the past. Usually, only the descenders fall below the line, but in Cooper Italic parts of some of the characters that are normally kept on the line are dropped a little way, the final element of the " h " and " n " for instance. Quite appropriately the foundry calls attention to this point in its circular, in these words: " Quite in contrast to the rather monotonous regularity of type faces in the last century or two when mechanics were the makers, Cooper Italic shows typefounding is finding the way to right standards of design. In the manufacture of things that have relation to the arts, good mechanics will always have their secure place in coöperative production, but the vital factor of design should be entrusted only to one talented as an artist."

Mr. Cooper himself says " The italic is the only one of the three faces in which I have permitted myself much of the freedom of rendering commonly associated with lettering. Italic is so much closer to its parent pen form than the roman that freedom is almost the life of it, and readers' eyes do not resent in italic, so much as in roman, departure from familiar regularity. I have dared for this reason to give the italic more of novelty than I gave the roman. What I had in mind mainly was legibility, with a bit more freedom of construction than is found in other italics of its weight. You see the point — Cheltenham and Bookman, for instance, with their more formal italics. The italic has an effect of width approximately that of the roman, which I think has some advantage in these days when italic is used comparatively little for mere emphasis and mostly for variety in display."

Cooper strikes the nail pretty squarely on the head when he says his types are for " far-sighted printers who have near-sighted customers." Read his circular, done in the italic, and reproduced on page 740.

Some Practical Hints on Presswork

Part XVII. — By EUGENE ST. JOHN

THE spring in platen and bed varies with the quality of the metal, how long seasoned, its thickness, the distance between the drawbars connecting front and back impression shafts or substitutes therefor, the number of supports in the shape of screws or wedges between platen and rocker and the area and density of the form. Some platens have four supports in the shape of impression screws, one back of each corner, while others have a center bracing screw with set but not lock nut. This is the Gordon arrangement. The Golding platen is pitched by screws which operate wedges. The Gordon set nuts all work on right-hand threads. The outside or lock nuts turn in the opposite direction. To loosen the upper two lock nuts, turn them toward the flywheel. Turning the upper two set nuts in the same direction increases impression. After the impression is pitched the upper two lock nuts are turned tight toward the gear wheel. The lower two lock nuts are loosened toward the gear wheel and the set nuts turned in the same direction to increase impression. The thumb screws on the Golding are turned inward to increase and outward to decrease impression.

After platen has been set parallel to bed it is not necessary to move the screws on the rolling-sliding type (Colt's Armory, Universal, Hartford). The platen is advanced a cardboard with each notch in the ratchet under the impression pawl. To save time the platen on a Gordon press should be pitched according to the forms printed. A 10 by 15 Gordon printing light forms like envelope corner cards and business cards should have platen set so that a light business card may be printed with nothing on the platen but a thin sheet of S. and S. C. on which overlay patches may be pasted, and a drawsheet (tympan) to which the guides are secured. Both sheets are clamped by lower and upper bales and in the other dimension should extend almost from one form roller bearer to the other. Four large capital " W's " or " M's," one in each corner of chase, may be used in setting the platen parallel to the form. Do not ink up, but gage impression from reverse of sheet.

When considerably heavier forms are printed, requiring much packing, the upper edge of the platen should be thrown forward by means of the hexagon impression screw nuts near the top of the platen. Both nuts should be turned alike, each one or two faces, as required. When it next becomes necessary to turn the upper two nuts, both should be turned the same number of faces to right or left as necessary. An attempt to operate a Gordon press without using the impression screws will sooner or later occasion trouble from slurring. For example, a capacity form on a Gordon may have heavy solids in the chase near the clamp to favor the inking and be light and open at the end of chase near the lugs. Such a form would slur unless the two upper impression nuts were used to throw the platen forward.

For packing on a Gordon platen there is nothing better than sheet celluloid. Thin sheets of rolled, ground and polished copper, zinc or brass are good but not so readily obtained as celluloid, which may be had at leading stationers and practically all auto supply stores. These sheets are of more uniform thickness than pressboard. Flat pressboard is hard to obtain. Any curly or wavy packing material would tend to cause slurs on rule forms. If celluloid or sheet metal is used, cardboard may be used between it and the platen if needed.

Copyright, 1924, by The Inland Printer Company.

Oiled manila drawsheet is best, as it saves the time and oil used in oiling ordinary paper, which is necessary for smooth feeding and to protect register. A drawsheet not oiled will expand and contract and change the position of the guides.

On the rolling-sliding type it is not necessary to use packing other than one or two sheets of S. and S. C. beneath the drawsheet except on very heavy forms with platen fully advanced. Here, too, celluloid is best. On all types of platen presses much overlaying may be avoided by judicious underlaying. In fact, many forms are more easily made ready with underlays alone. French folio is very useful in underlaying. Linotype matter on a platen press is readily made ready with French folio underlays only, provided the platen is parallel to bed when dressed with the necessary packing.

OVERLAY.—For overlaying on platen presses, thin tissue .001 inch thick, onionskin .0015 and French folio .002 are most used. For high-lights of a halftone and a page of type of one size the thin tissue is used for patches. When fairly heavy type is used in a form of light type the onionskin tissue would be used on the lines of heavy type. Onionskin is also useful in overlaying a halftone, an additional thickness being used for each tone. For example, thin tissue is used to patch until all of the plate is legible in impression. Supposing there are four distinct tones in the plate including the high-lights, the high-lights would not be patched but the next tone would receive one thickness, and each heavier tone an additional thickness of onionskin tissue. If the plate is large and the subject well defined and surrounded by high-lights, the subject may be overlayed as a whole with French folio or even thin S. and S. C. French folio is best to bring up worn and defective letters, either as underlay or overlay. The ascending and descending letters of large script type such as used on diplomas, etc., which is cast in soft metal, wear rapidly. These letters, "t," "d," "y," etc., are best overlayed on the ascending or descending line only with French folio.

Makeready on the platen press is similar to makeready on the cylinder press. On the platen press the impression must be carefully graduated, because all the form is printed at once instead of a narrow streak across the cylinder, and too abrupt an increase of impression in one spot will take the impression off other spots. Heavy overlays like the mechanical chalk relief must be buried beneath the equivalent of six-ply cardboard on the platen press to avoid a broken print.

THE BED.—There are no adjustments on the bed of a platen press, but it should be kept clean at all times. If paste and paper are left from underlays, sandpaper will remove them. On some old presses the lugs may be badly worn or the original lugs may have been replaced with others by means of screws. These must be watched or register may be lost or a bad smash may be caused. On a very heavy form it may be necessary to use considerable cardboard underlay. If so, insert the cardboard before setting the guides on a clam-shell press, as a thick underlay will throw the impression away from the bottom of platen and change the margin. A thick underlay places a strain on the chase clamp and on the lugs, and this must not be overlooked. On the Craftsman C. & P. Gordon a device is provided at the sides of the bed for taking up wear on the roller tracks, a very much-needed arrangement for all platen presses.

ROLLERS.—Rollers on platen presses, which, with the exception of the Laureate, are inferior to cylinder presses in distribution, should be the best obtainable, the more so because they are so much less in diameter than cylinder press rollers, any defect being correspondingly increased in importance. All roller cores should be fitted with little pins which fit in notch in roller trucks, otherwise rollers will not turn as they should. Trucks must be of a diameter which permits a seasoned roller to lay a streak from ⅛ to ¼ of an inch wide on a type-high plate when at rest on form. The size of the roller and the extent to which the roller tracks are worn must be considered. Form vibrator rollers should be set about as snugly to form rollers as they are set to form. New rollers not fully seasoned require lighter set, and vignette plates do not need as heavy roller pressure as solid blocks. The lower roller, which rolls the form last, should be the best.

THE BALES.—The bales should securely hold two sheets of paper. If in doubt, it is safer to paste the sheets to the edge of platen, including the drawsheet, before clamping down the bale. All makeready should be done before pasting down sheets under upper bale. The drawsheet and any underlying sheets must be taut.

THE GRIPPERS.—The grippers should be of the same thickness and be at the same angle when tilted. If necessary to place thin washers between grippers and gripper bar these should be placed so that the flange of gripper will enter the slot in gripper bar. See that gripper bar is securely fastened to under side of platen. Two grippers on the sheet are better than one, not only for stripping but to prevent slur and to safeguard register. This calls for a guide which will give under the left gripper (flywheel side of press) without throwing sheet out of register. Clock springs or corset stays or even cardboard answer very well, but the edge of the guide must be parallel to end of sheet. The grippers will get a better grip on a sheet hard to strip if sandpaper is secured to them with paste or rubber bands. On thick packing grippers must seize upper end of sheet.

THE FOUNTAIN.—The fountain of the rolling-sliding type is similar to that of cylinder press. The fountain of Gordon press should be set to give the thinnest possible film of ink of same thickness all the way across, whether a long or short fountain, and the top form roller should bump the steel fountain roller firmly without the roller saddle coming in contact with collar of fountain roller. A streak ¼ inch wide is ample. A cover should be kept on fountain. At quitting time or when press is not to be used for some hours, a strip of paper oiled on upper side should be laid over ink in fountain and the exposed segment of steel fountain roller washed clean. When fountain is to be used again that portion of steel fountain roller covered by ink in fountain should be washed clean before it is used, otherwise the ductor roller will pick the dried or half-dried ink from the steel fountain roller and cause filled letters in the type or specks in plates. Sandpaper should not be used on fountain rollers and fountain. It is better and easier to remove the hard ink with a cheap, effective detergent, like crude carbolic acid, applied with a brass brush or rag and flushed off with gasoline or kerosene.

GUIDES.—There are a number of makes of patented guides (gages) on the market, but many platen pressmen prefer to use quads. For short runs the patent guides with self-contained fenders are better, because more quickly positioned. If backed up with melted sealing wax they may be made secure enough for most work. The patent guides are much more easily moved than quads when registering in color forms. Excepting only one class of work, quads are inferior to patent gages. Quads are useful in printing very heavy stock as, for instance, ten-ply cardboard. The feeder, human or mechanical, would be likely to knock patent gages out of register position. A quad may be glued or shellacked to platen after a hole same size as quad has been cut in packing. Braced in the hole and well secured to platen a quad is hard to knock loose. For constant use on heavy stock as photo mounts, it is better to have screw holes drilled in platen and use screws for guides, a flange or shoulder on the screw serving as fender. There is always some uncertainty about register with guides secured to drawsheet or packing because if the paper and cardboard move the guides will move. This uncertainty is absent if guides are secured to platen. The only absolutely safe guide is a screw in the platen.

PROCESS ENGRAVING

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

"Liberty" Now Printed From Relief Plates

Newspaper Publisher, New York, has asked the writer why *Liberty*, the new national weekly, failed as a rotagravure proposition in four colors.

Answer.— It was evident from the beginning that the printing would not satisfy our present most critical public. As it was with halftone and with the printing of three and four color halftone relief blocks, the photomechanical processes were years ahead of the press, ink and paper makers. It required many years before the four-color inks for wet printing on a rotary press were found. As is well known, their success depends upon the first ink, the yellow, being quite stiff and each succeeding ink being thinner than the one used before it, the black being as fluid as can be worked. If this same principle could be applied to four-color rotagravure printing, *Liberty* would not have to change over to four-color relief block printing. Rotagravure ink is used as thin as "soup," so that "wet printing" is out of the question at present. Later, rapid rotagravure printing in four colors will be an accomplished fact, and then the simplicity of the method used will cause wonder that it was not thought of before.

Printers' and Scientists' Primary Colors

David Greenhill, general manager of the Sun Engraving Company, Watford, England, delivered a lecture on color printing in which he explained so clearly the difference between the scientist's and printer's primary colors that it is well worth reprinting here. Practical color printers talk on this subject so seldom, while scientists write and talk so much about their primary colors, that the engraver and the printer are confused. The following makes the subject clear:

The scientist's primary colors are green, red and violet, and to demonstrate their theory they use three lanterns. With one they project on a white screen in a dark room a disk of green colored light. As we know, an absence of light is darkness. This disk of green light on the white screen overcomes a certain amount of the darkness. Over this green circle of light they project a disk of red light, which overcomes more of the darkness. Then when a disk of violet light is superimposed more light is added, and the effect is to produce a circle of white light on the screen.

With color printing the situation is entirely different. We start with a surface that is entirely white, usually white paper, which is already reflecting all the colors of light. When we are adding colored inks or pigments to the paper during the printing we decrease its reflective power. When we print yellow ink on white paper, what happens is that we reduce the powers of reflection, and the portion on which the yellow ink is laid will reflect only yellow. When we print red ink over the yellow, provided the red is transparent, we still further reduce the light-reflecting power of the paper and it reflects orange. Now when we superimpose blue ink we continue the process of reducing the reflecting power of the paper, and in fact come to the point where it practically reflects no light at all and therefore appears black. These three colors, which together produce black, are called the artist's and photo process printer's three primary colors. The scientist's primary colors only confuse the three-color printer.

Three-Color Picture by Telephone, Chicago to New York

A portrait from life in colors has been sent over a telephone wire from Chicago to New York. During the national political conventions the telephone company demonstrated that news pictures could be sent over telephone wires from Cleveland to New York, and from New York to Chicago. The present writer told one of the scientific staff engaged in perfecting this method of "phoning" pictures that they could send picures in color as easily as they could black and white pictures. The suggestion was received skeptically, but the writer was persistent and urged that it at least be tried. He supplied them with Xactone color separation positives of a portrait from life, and after weeks of delay the positives were placed on the machine in Chicago and the negatives received in New York. The scientific staff evidently decided that the experiment was a failure, but when the writer saw the black and white negatives he recognized at once that the color separations were perfect. As the negatives were received in lines 65 to the inch, all that was necessary to have prints in color received for the first time over a thousand miles of telephone wire was to print them on zinc in cold enamel, etch, and proof them in three-color inks. Soon San Francisco will have a machine and then either city can telephone in colors pictures that will be printed in daily newspapers.

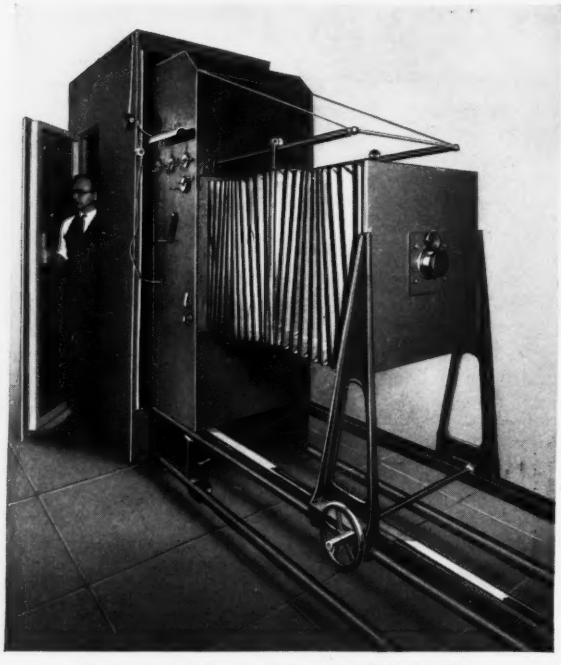
Correcting Over-Exposure in Blue-Prints

When blue-prints have been over-exposed it has been found that they can be corrected by taking the blue-print, after it has been washed and while it is still wet, squeegeeing it in contact with a dry piece of unexposed blue-print paper. When the two blue-print surfaces are pulled apart it will be found the over-exposed print is of a rich blue color, better than is obtained by correct printing and washing.

A Rotary Reproduction Camera

Newspaper publishers are greatly interested in a new rotary reproduction camera operated in New York. It combines many novel features that are sure to be adopted. This is a roll-film camera for photoengravers' use. The emulsion has a paper support instead of celluloid, so there are no fire hazards. The camera contains three widths of film eighteen, eleven and five inches in width. Inside the camera is a small motor that brings any width of film desired against the crystal plate glass before exposure. Focusing, as well as the correct size of the negative, is obtained automatically. A most valuable feature of the stripping paper on which the emulsion is coated is that

though the emulsion can not be stripped from the paper during development, after fixing and washing it can be stripped and turned over on a glass for printing. In a demonstration before newspaper publishers a page from a newspaper was, in less



Photoengravers' Camera for Paper Roll Stripping Film

than four minutes, photographed, developed, fixed, stripped and reversed on a flat for printing on metal. The illustration gives an idea of the size of this camera. It is built right into the darkroom partition. All the operations are automatic. After exposure a knife cuts off the film, which drops into a box inside the darkroom, where the operator plunges it into the developer. The exposures on this camera for linework are measured in seconds. The camera is adapted for making halftones as well as line engraving.

Color Reproduction De Luxe

The Zeese-Wilkinson Company, of Long Island City, New York, has issued another book of seventy-two pages showing the company's skill as color engravers and printers. As an exhibit of photo-relief color reproduction it is above criticism. It shows the state of the art in 1924. Fortunately the writer has preserved in his library the previous books of this character published by this company in 1907 and 1916, and comparisons show conclusively how little improvement has been made in three-color relief block engraving and printing during the past seventeen years. In all three books there is an exhibit of the same biscuits from color-record negatives evidently made twenty years ago. In the last book these biscuits are much improved over the previous presentations, the improvement being in a stronger red plate and in the presswork.

In this last book William J. Wilkinson makes this announcement: "Since the printing of this book we have eliminated our tonnage equipment, that is, the equipment used for the printing of very large editions on cheaper grades of paper, which usually consisted of highly competitive work. We will confine ourselves solely to such work as has given us the reputation we have enjoyed for twenty years. Our printing equipment will consist of two-color as well as single-color presses and will now be more efficient to turn out the very best kind of color printing than under our former arrangement."

This announcement promises real improvement in the art of color reproduction and printing. "Tonnage production" takes the artistic quality out of every branch of the graphic arts. It is the limited edition that is worth while, so future accomplishments of the "Z-W" company will be watched with interest by art lovers everywhere.

NOTES ON OFFSET PRINTING

By S. H. Horgan

Offset Printing of Type

In a lecture on offset printing and photoplanography, R. B. Fishenden said: "The use of the offset process for type printing is undoubtedly of increasing commercial importance, but it is by no means probable that the offset process will supersede letterpress printing in the case of the best books. In spite of its competitors, movable type still retains its proud position, from which it can not be displaced."

To Distinguish Offset From Rotagravure

E. R. Von Castelberg, Norwalk, Connecticut: The New York *Times* book supplement is printed by the rotagravure method. The results you admire so much can not be had by relief block printing on the book paper used by the *Times*. You can distinguish rotagravure from offset printing by examining both with a powerful magnifier. If the dots of ink on the paper are squares, all of the same size, then it is rotagravure. If the fine dots are round, increasing in size as the shadow increases, and the screen is very fine, though printed on uncoated paper, then it is offset printing, which has no superior for the ordinary halftone screen on rough-surfaced paper stock.

Offset Printed Weekly in New Zealand

From the Carlton Studio, Auckland, New Zealand, come the first two numbers of the *Pictorial News*, printed in Auckland on an offset press. They claim this is the first illustrated weekly paper so printed in the southern hemisphere, the photoplanographic method used being worked out by a young craftsman resident of their city. Pictures of the new building and interior views showing the process department and other portions of the plant indicate that everything is up to date. Considering that the workmen have had no experience with offset the results are surprisingly good. The paper used in the second issue is news-print and the ink largely a dark purple with pleasing effects, though when black ink is used the illustrations are better. Even if they should not improve on their first results, their present accomplishment should be enough to bring the proprietors of the *Pictorial News* merited success.

Cold Enamel for Planographic Printing

R. E. Esmond, Chicago, wants to know if cold enamel is used for direct and offset printing and what firms are using it.

Answer.— Inquiry made to two firms results in the reply that they have tried cold enamel, but the image it leaves on the grained zinc is so hard and the surface so "glassy" that lithographic ink does not adhere to it. It reminds the writer that when he was introducing etched zinc relief plates to printers in New York in 1881 the printers returned the zinc engravings because they said ink would not "take" to zinc, that the metal must be copper like electrotypes. So the zinc plates were cleaned in potash and dipped in cyanid of copper, which deposited a film of copper as thin as a soap bubble over the zinc. The printers accepted the zinc plates thus camouflaged. The copper film soon wore off, exposing the zinc, but the engravings printed just as well, so that printers in this way learned that zinc could be printed from. In the use of cold enamel in planography experience will teach how to use it, and being so hard will add to its value for long-edition work.



NATIONAL FURNITURE WAREHOUSEMEN'S ASSOCIATION



SPECIMENS

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE H. NIEMAN COMPANY, Cincinnati, Ohio.—The blotter, "It is our belief, etc." is not only attractive but is impressive as a result of the manner of whiting out and the fine use of color. The type used is quite legible.

D. B. UPDIKE, The Merrymount Press, Boston, Massachusetts.—The booklet entitled "Twenty-Four Views of Wheaton College, Norton, Massachusetts" is not only remarkably well executed in all details, as we would expect, but is characterful and distinctive besides. Each right-hand page contains a view of the college, exterior or interior, printed from excellent halftones. These illustrations are "bled," and without customary page margins the book is distinguished in appearance and set out from the ordinary. However, the fine typography and presswork accomplish the same result.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Every specimen in your latest lot is excellent. Simple pleasing arrangements in some of the best type faces, with good display, distinguish all of them. In addition, they are exceptionally well printed, and on good papers. Your work has improved wonderfully since we first examined it.

ARTHUR C. GRUVER, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.—Your work continues among the best we receive. The statement has added significance from the fact that there are always many pieces in the packages that come from you. This demonstrates you are not only capable of doing fine work on occasion, but that you execute that brand all the time. The booklet entitled "Forty Years" is particularly handsome.

DEPARTMENT OF PRINTING, Carnegie Institute, Pittsburgh, Pennsylvania.—The catalogue entitled "Executive Training for the Printing and Publishing Business," composed throughout in the handsome Kennerley type face, is one of the best of the many fine examples of printing we have received from the school. The cover, printed in black and olive on gray "hand-made quality" paper, is especially pleasing, as is also the title page, which is reproduced. Text pages are equally good, but as plain type pages do not interest our readers as much as display does we must show them less frequently.

WARD PRINTING COMPANY, Washington, Pennsylvania.—All the specimens most recently sent us are neat, plain, readable and effective, although not distinguished.

P. B. HABER PRINTING COMPANY, Fond du Lac, Wisconsin.—The three books—"The National Guernsey Sale," the catalogue of the Northern Casket Company, and the school annual, "The Nightingale"—are unusually good, distinguished particularly by exceptionally effective covers, all indicative of quality.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—Your work is very good and some of the small forms are quite "classy."

ALFRED LANGLEY, London, England.—In general effect, the booklet entitled, "One Hundred Years Ago" is pleasing. It is also unusually interesting, a good type face, Garamond, set off by wide margins and printed on paper of good quality, giving it an effect of some distinction. The back margin, however, is rather wide and the top margin quite too wide. The leading fault, in fact, the only one of serious consequence, is the word spacing, which is too wide practically throughout. The menu-program for the London Master Printers' Association, likewise distinguished by fine paper, is a better piece of work and the booklet entitled "Songs of Shakespeare" is also very satisfactory.

VOCATIONAL PRINTING CLASS, Public School No. 24, Jersey City, New Jersey.—"The Print Shop Annual," as usual, is handsomely done. If there is any difference between this and previous issues it has been our great pleasure and profit to examine, we believe this latest one is most attractive.

R. W. WEBER, Terre Haute, Indiana.—There is far too great a difference in both typographical and publicity points of the two blotters you submitted for any basis of comparison. The one set wholly in the Engravers Bold, all capitals, is very poor indeed. In the first place, the type face is unattractive, affording an extreme contrast between thick and thin lines, while the fact that it is set throughout in capitals means it is difficult to read. Too close spacing between lines also contributes to the illegible effect. In design, furthermore, the form is devoid of taste. On the other hand, the blotter composed in Kennerley, mainly in roman capitals, but with Kennerley italic in upper and lower case to afford variation, is unusually good. It is not only indicative of taste, but good contrast in type sizes, excellent use of white space and clearness of type make it much more effective than the other set in larger and much bolder type.

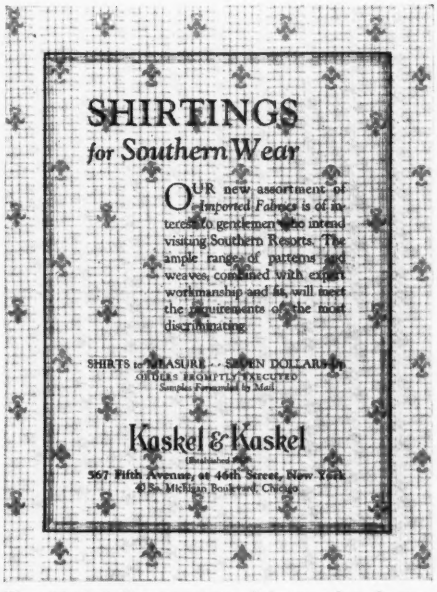
THE TENETTE PRESS, Los Angeles, California.—In arrangement and display the specimens of small work you have sent us are excellent. We do not admire the "novelty" letter in which the name of the Press is printed on several of the pieces but the forms are so satisfactory and colors so pleasing the effect of that one bad feature is greatly lessened. Except for the fact that one line is set wholly in Parsons capitals we like the odd-shaped card for Mitchell's orchestra very much; it is an unusually good piece of work from that particular type face. The Pearl card, however, is not so successful, but the Unique and Houston cards are very good.

FRANK P. RICH, Boston, Massachusetts.—The Citizenship Number of *The Workmaster*, student publication of the Tyler street school, is neat and satisfactory. As the stock used for the cover is rather dark the design should have been somewhat stronger. It could have been made so by the use of larger type, if the design were to remain a simple type form, or by the addition of a border or panel, but, more essentially, through the use of a denser ink in either case. The text pages can not be characterized as "classy" by any means, yet they are clear and readable as composed in the old style of Century and with New Caslon used for the heads. Margins are good, but the effect would be better and reading would be easier if one-point leads were placed between the lines of the body.

THE PIERCE PRINTING COMPANY, Fargo, North Dakota.—A striking cover design is the outstanding feature of the booklet entitled "Profitable Farming in North Dakota." The text pages are very satisfactory, but the headings of which the main deck is composed in Caslon Old Style italic and the secondary section in New Caslon condensed are not pleasing. The second section is both too bold and too wide in relation to the main deck. In other words, there is not a good contour.



Interesting use of ornamental units on professional card of a modiste. By George O. McCarthy, The Chimes Press, Los Angeles, California.



The original of this announcement is in two colors, the ornamental background, to suggest shirting material, being printed in a yellow, the type in black. By J. C. Kress, New York.

WALTER GAY

Paintings of French Interiors

EDITED WITH AN INTRODUCTION AND
NOTES ON THE PLATES
BY
ALBERT EUGENE GALLATIN

Fifty Illustrations



NEW YORK
E. P. Dutton and Company
MCMXX

Title page in Garamont from handsome book designed by Bruce Rogers. An idea of what the original is like may be had when we give the page dimensions, 11 by 14 inches.

PELLETT & PORTER, Hamilton, Illinois.— One of the difficulties good printers will probably always experience is in satisfying customers who do not have the ability to appreciate good work. Your difficulty over the program for "The Gypsy Trail" is an especially sad case, first, because the form as arranged by you is unusually good, and because the form that was used is considerably below average quality. The criticism of the customer that the Goudy Old Style type you used was not romantic enough is not well founded, especially when he claims by inference that the mixture of Wedding Text, Bodoni display and "modern" machine-set letter on the other does make a romantic appearance. The title page of the form used, set in the text, is arranged in the form of a wedding invitation, the last word in formality. The other pages of this job of the customer's choice are very loosely arranged, too; in fact, it is a very ordinary job. Yours would have been far more interesting and, thanks to the use of a little ornamentation of good character, is far more fitting to the occasion. The theater suggests some "color."

SURBER-ARUNDALE COMPANY, Charlottesville, Virginia.—The April *Pow Wow* is unusually interesting and attractive. While we would hesitate to say which of the colors of cover we like best, both being good, we are inclined to prefer the purple to the blue, possibly because it is less common. Your package label is a real novelty, and is handsome and impressive besides.

ELWELL PRINT, Brocton, Massachusetts.— Considering the fact that the blotter "It Pays to Use Good Printing" (Oh, you bromides!) is the work of young apprentice boys we can appreciate why it is not better. The general effect is loose-jointed, due to the large number of units or sections in the design. It is, in fact, wholly lacking in unity, which is essential to force in any design. The type, Copperplate Gothic, all in capitals, is not suited to this kind of work and the white space is not well apportioned, which is one of the results of the design being so broken up. Balance is bad, too, the main display being placed too low and too far to the right, while, from every standpoint, the ornamentation under this line is unsatisfactory and improper.

HOWARD N. KING, York, Pennsylvania.—We are reproducing the title page of one of the folders for the Mohawk Valley Investment Company, not only because it is representative of the excellence of every specimen in the most recent portfolio of samples sent us, but especially because the manner of its arrangement is unusual, making it effective as well as novel. In quality your work matches the best we receive from any source.

N. I. FURTH, Chicago, Illinois.—The letterhead for the Congress Printing Company is not good. The most pronounced fault is the "spotty" effect that comes from the use of three colors in a small mass. That does not mean good use of three colors can not be made in a small group. The trouble, in this case, is due to the manner in which the colors are apportioned. The initial letters of all words are in red, the remainder of the type is black, while light blue is used for a cutoff or underscore beneath the lines reading "Printing-Binding." This makes the color too scattered. The rule is too heavy and crowds the line above and the one below — but the first more particularly — entirely too closely. Again, the contour of the form would have been greatly improved if the two words of the line "Chicago, Illinois" were brought together with only the conventional comma and space between rather than spread apart to make the line equal the width of the line above. The small ornament in blue, thrown into the wide blank space between the words on the form as printed does not "fill" the space adequately, because, for one thing, the blue is so relatively weak in value. A group that tapers down — not necessarily gradually or regularly, but in general and as a whole — makes the most pleasing form. Forced squared arrangements, patted and squeezed or spread out to make the shape, are not satisfactory; a *natural* form that is not altogether satisfactory is better than a forced one that is not natural.

EDWARD JACOBI, Philadelphia, Pennsylvania.— In view of the large amount of copy involved we consider you did mighty well indeed on the arrangement

Seven %
Per Year
or
Ten %
Per Haps

Unusually interesting title of a bond circular by Howard N. King, York, Pennsylvania. The original is printed in black and blue on white antique laid stock of excellent quality.

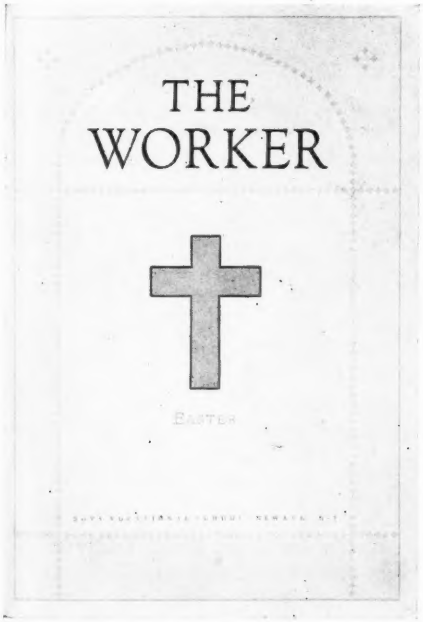
of the blotter entitled "Not Too Large for the Small Job — Nor Too Small for the Large Job." The type is attractive, the colors pleasing and the presswork unusually good.

Boys' Vocational School, Newark, New Jersey.—The Easter Issue of *The Worker* is unusually good, the cover design being pleasing and appropriate. It is reproduced.

William Edwin Rudge, New York city.—"Walter Gay" is an impressive volume, as might be expected when format and decorations are acknowledged to have been done by Bruce Rogers and the printing by the House of Rudge. The title page and the initial text page are reproduced.

Gibson Courier, Gibson, Illinois.—There is altogether too much open space around the initial on the blotter entitled "I am the Country Publisher." With display in red and type in black we do not like the initial printed in gold, or, rather, bronzed over printing in red, which shows through the gold in spots. The heading set in extra-condensed Cheltenham Bold does not have the dignity to conform with a subject of the character treated in the copy. Upper and lower case type of regular shape, even though it were only Cheltenham Bold, would be more satisfactory by far.

Colorgraph Printing Company, Providence, Rhode Island.—Ornamentation is entirely too extensive on the blotter for the Progressive Engraving Company, and the type does not stand out at all, in fact, is decidedly repressed. The colors, however, are pleasing. Your own blotter is more nearly satisfactory, although it is too elaborate as a result of the ornate border, but the type here has a chance, and it doesn't in the other blotter. If the type were printed in one color, preferably black or deep green or blue, and a simple rule border were used and printed in a second color, the two harmonizing with the color of the stock, the result would be far better than the present form as printed in three colors. It isn't the number of the colors, but the way they are used that results in effectiveness.



Cover of special issue of paper published by students of Boys' Vocational School, Newark, New Jersey, of which Frank L. Siddall is the efficient instructor of printing. The original is printed in deep violet, a tint of the same color and gold, the latter outlining the cross. India tint antique cover paper is used.



WALTER GAY

NO, it can not be done. The true artist can never be led, nor indeed, can he even direct himself. The drawings which Aubrey Beardsley made at current theatrical productions, at the request of the editor of a London paper, for the most part were futile. His genius refused to be led. When Mr Sargent follows his own inclination and wishes to amuse himself, he gives us brilliant and dexterous water-colours, or such a delightful painting as his portrait of Stevenson, seen striding across a room. It is in such pictures as these that we see Mr Sargent at his best, and not when, with no gusto, but solely to earn ten thousand guineas for the Red Cross, he limns the features of President Wilson.

Mr Walter Gay always paints with keen relish. I feel sure that he is never happier than when seated at his easel in an Eighteenth Century room. I doubt very much if Mr Gay could be prevailed upon to paint a room with red wall paper and gas logs, no matter how large the cheque, or how worthy the charity. At any rate, such a picture would certainly be a complete failure, for the artist's heart would not be in his work.

I have intimated that Mr Gay is never happier than when indoors, but I do not wish to give the impression that Mr Gay's taste in this respect is at all that of Charles Lamb, who loved indoors as much

[1]

Impressive initial text page from book of impressive size planned by Bruce Rogers and printed by William Edwin Rudge, New York. The title page is shown opposite.

The Lorentz Press, Buckhannon, West Virginia.—The card entitled "I am Going to Huntington" would be quite satisfactory if the lines of capitals were not so closely spaced and if the second color, green, were a little brighter. The program for the State Dental Society's meeting is exceptionally neat, and you made a decided improvement in the letterhead for G. O. Young, the druggist.

Dietz Printing Company, Richmond, Virginia.—The booklet, "Washington by Houdon," is pleasing; for a simple one-color cover the design on the front is striking. It is in good taste and a practical illustration of the old axiom "the simplest way is the best," which applies to typographical display more than to many other things. Except that the margins are not good the booklet on the history and mission of the printing house craftsmen is very satisfactory, also interesting, but the book, "Eight Poems," is outstanding.

Anchor Linotype Printing Company, Boston, Massachusetts.—Of the two printings of your blotter we prefer the one in which the word "Printing" appears in red only. The one in which the word has been printed in black over the red, the latter color set a little off register to make it appear that the black letters are shaded in red, is not so satisfactory. That idea seldom works out well. The arrangement of this crowded blotter is very good. In fact, from a display standpoint, the arrangement in the limited space, was worked out in the best way possible with anywhere near a pleasing result. We should prefer to see the small group of block capitals at the bottom printed in boldface roman upper and lower case. The small capitals are very difficult to read, in fact, we do not believe the average man who receives this blotter will read any of the small type, so it is fortunate that the matter is of no importance to you.

Jeffersonian Democrat, Brookville, Pennsylvania.—The two menu-program booklets for the Junior-Senior Banquet, last year's and this, provide an interesting comparison. The cover of the later issue has real character, the type is very good and the design is well balanced and harmonious throughout. In consideration of the fact that the type is quite bold, a richer, more dignified and more beautiful effect would have resulted from printing the design in brown instead of in black. With the brown cover stock the effect would then have been excellent, although it is quite good as printed. The cover of last year's edition, however, is very poor,

EXECUTIVE TRAINING

FOR THE PRINTING

AND PUBLISHING BUSINESS

A STATEMENT OF COURSES
DESIGNED TO PREPARE YOUNG MEN FOR
POSITIONS AS ASSISTANTS TO MANAGERS,
SUPERINTENDENTS, PUBLICITY MEN,
COST ACCOUNTANTS, ESTIMATORS,
AND OTHER EXECUTIVES IN THE
PRINTING & PUBLISHING
ORGANIZATIONS

DEPARTMENT OF PRINTING AND PUBLISHING
COLLEGE OF INDUSTRIES
CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK, PITTSBURGH

A title page composed throughout in Kennerley capitals, which in original size on fine white paper with deckled edges is unusually handsome, although not an example of unusual legibility.

set throughout in capitals of extra-condensed Cheltenham Bold. It is undignified and ugly; extra-condensed type faces are an abomination, a handicap to good work nineteen times where they are useful once because of space considerations. Such types should not be kept around, or if given space should be labeled "poison" to keep compositors from using them indiscriminately. While the arrangement of the inside pages of the new book is good, the use of larger sizes of Century Bold results in an effect that is too cheap and undignified for work of this character. The inside of the former edition is better because light-face types were used, although a serious fault there is the mixing of Cheltenham Wide and "modern" type. If it was necessary to utilize something besides the Cheltenham for the smaller matter then it should by all means have been "old style" with the Cheltenham old style used for the display.

L. E. Dennison, Boston, Massachusetts.—The writer cherishes "Leaves of History" for several reasons. First of all, it tells an interesting story, the history of the Boston Typographical Union from the time the Boston Typographical Society was established to the Diamond Jubilee of its successor, something all interested in the organization should enjoy reading. In the second place, from the selection of the type — the Monotype Garamont — to final binding this is an unusually handsome book. Spacing is carefully done throughout and with text matter set in twelve-point type reading appears easy. The type pages are set off by wide margins and paneled with light crossed rules printed in red-orange; two rules cross at the top, by the way, and enclose the running-head. The title and other "display" pages are excellent. Another reason we cherish this book is our pride in having this effective demonstration of the unusual ability of a former student of the school of which it was our great privilege to be chief instructor, and we are decidedly happy to find our contributor so generous as to attribute his ability to our instruction. We appreciate this, of course, but the ability reflected by the excellence of this book is approximately ninety-nine per cent due to Dennison. Every one is his own best teacher, and the father of the ability to accomplish is the ambition that stimulates the desire.

W. R. Howie, Beebe, Vermont.—Thanks to simple, sensible arrangement and display, in connection with two mighty fine type faces — Caslon Old Style and Goudy Bold — the specimens you have sent us are mighty fine. The work suggests this thought: What remarkable equipment these two faces comprise for the average small printer! With them nothing should be beyond his range, poor work would be the exception. Inferior work, incidentally, is more often the result of poor types than of poor arrangement.

Kier Letter Company, Chicago, Illinois.—*Personalized Publicity* for April-May is an unusually attractive house-organ of pleasing page size. The typography in the Benedictine face is quite pleasing, also very clear and readable. Most interesting of all its features, however, and the one most certain to impress, is the fact that the name of each recipient was printed on the title page of the copy sent him.

P. R. Miramontes, Casa Editora Sudamericana, Buenos Aires, Argentina.— We can compliment you sincerely upon the display and arrangement of the several small display specimens you sent us. They are consistent with the best ideas governing type display, especially because they are primarily simple in form. Even the letterhead for the Seventh Day Adventists, composed throughout in Copperplate Gothic, looks very good, thanks to a neat arrangement, a pleasing variety in type sizes and to the fact that none of the lines is objectionably large. The crudity of this type of letter becomes pronounced in the larger sizes, though it is not offensive in small sizes. Neat as the letterhead is, and satisfactory as it must be considered, however, the appearance would be better if it were composed in Caslon, which you have, as evidenced by the circular entitled "Buenos Libros." The arrangement of this circular is indeed very effective and looks inviting despite the fact that most of the type is small. The good effect is due to the liberal amount of white space and the manner in which it is apportioned in the design, being effectively massed out of center. The writer is not an expert on presswork and ink, but is of the opinion that the difficulty in printing the letterhead in which the name line is in shaded Old English was due to bad rollers. To properly cover the black letters without filling in the gray shading was a problem requiring that ink, rollers, impression and paper be perfect to a nicety, so our impression of the trouble may be erroneous.

IN PITTSBURGH

A COMPLETE *printing service catering to the requirements of discriminating individuals, firm in the belief that Pittsburgh business institutions and Pittsburgh products are entitled to the best in the printed word*

MacGregor-Cutler Printing Co.
632 DUQUESNE WAY · SEVENTH FLOOR
SMITHFIELD 0751-0752

Newspaper advertisement reprinted in two colors and used as a card. By Arthur C. Gruver, Pittsburgh, Pennsylvania.

VIRGIL HELM GUY, Lubbock, Texas.—Your letterhead is neat and attractive. No fault whatever can be found with it.

THE DU BOIS PRESS, Rochester, New York.—While we do not like the Bodoni issue of the *Acorn* as well as the previous one, still it is unusually good.

J. C. KRESS, New York city.— On the announcement for Kaskel & Kaskel the idea of printing a decorative background in tint to suggest shirting material is a good one; the effect is pleasing and attractive, as well as suggestive, of course.

CANSON & MONTGOLFIER, New York city.—The folder, printed on your Vidalon Wove, and featured by a color print showing an exquisite stage setting from the opera "Pelleas and Melisande," which is tipped onto the front, is beautiful in all respects.

BOWLES-BROAD PRINTING WORKS, San Francisco, California.— Your work is very good, the letterhead for the local branch of the American Type Founders Company being especially attractive, also impressive.

O. E. BOOTH, Des Moines, Iowa.—You accomplish some very good things with the Bookman or Old Style Antique type face, in fact, we have no suggestions to make that would improve the work from the standpoints of design and display. There are more stylish type faces, however, and the use of one of them would result in more attractive effects on that account.

STOVEL COMPANY, Winnipeg, Manitoba.— Except for the fact that the design as a whole appears too low on the page the cover, "A Story of Progress," is attractive. The colors are especially pleasing. Unfortunately, the interior of the booklet does not measure up to the same standard. The title page is very irregular as arranged and not so pleasing as a centered arrangement would be; the flourish at the end of the first line, the character "A," is inappropriate. The heavy rules printed in olive underneath the title on the first text page and the running heads on other pages are really displeasing. The single long rule, although quite heavy, would not be bad, but the two short pieces under the long one at each end disfigure the page. Margins throughout are bad, the back margin being too wide and the front one too narrow. Spacing throughout the text is irregular and, of course, the Caslon bold face is not a good body letter, although its use might be excused if the handling were satisfactory.

KNOFF PRINTING COMPANY, Seattle, Washington.—You are to be complimented upon the snappy character of the booklet for the Summer Ceremonial of Nile Temple. The cover is striking and has an atmosphere in keeping with the history of the order. Marginal illustrations and ornamentation, printed in color throughout the text, are appropriate and add life and interest to pages which without them would, of course, be dull. The new Goudy Cursive is used with good effect and it is needless to state that the presswork is of a high order of excellence.

COAL CITY PRINTING COMPANY, Fairmont, West Virginia.— Programs for the commencement of the Mannington School and for the prize night entertainment are especially good so far as typography is concerned, but the presswork is rather weak. The effect of the inside spread on the latter would be better if the two type pages were of equal depth. It is obviously out of the question to spread the open program page, but the foreword page would be much better if it were not spread quite so much. There is already quite too much space between lines. The inside of the other program is better, although the left-hand page is a little too far to the left, thereby making the back margin extraordinarily wide. The blue on the cover is somewhat too weak, particularly in view of the strength and prominence of the inner border printed in black. The rule beneath the words "High School" is not required for emphasis and detracts from the beauty of the form. With the monogram device below there is no excuse otherwise, as there might appear to be if this ornament were not used. Underscoring in display should be avoided.

FROM ROCKFORD, ILLINOIS, comes an especially fine package of specimens, and without a name. The business card of Frederick B. Schafer, advertising counselor, is included, but the work is of a kind that does not ordinarily come within the scope of an advertising counselor. We are, therefore, of the opinion that the specimens were not sent in by Mr. Schafer. Mention is made of this case because it is typical of more lapses of this sort than our readers imagine, so be sure your name and address are on all packages sent for review, otherwise you may wonder why your work is not given attention.

Series to Customers No. 3

Headquarters for Gifts of Enduring Worth

for those you hold most dear

.... As the calendar runs, 1924 is well on its way. But, as to jewelry, it's New Year's here and now. New stocks have been coming in and they invite a leisurely looking over by you. Whether on immediate purchase bent or not, we shall be proud to show you these 1924 season arrivals, selected with utmost care and seasoned judgment to meet our customers' tastes.

With such a splendid stock of distinctive "permanencies" as we have to show you, you can make the selection of a wedding present or a birthday gift a real treat to yourself—not to mention the to-be-delighted recipient. Originality and thought count for much in choosing these important gifts; we can help you give your generous impulse appropriate expression in enduring form.

Perhaps there's a June bride-to-be on your list. Select the present now while stocks are full and fresh. We shall gladly care for it until time for its presentation.

Johnson & Wood

Manufacturing Jewelers

Rooms 602-603-606 Jewelers Building, 150 Post Street
SAN FRANCISCO

The typography of Johnck, Beran & Kibbee has that "different" look, not only because this organization of master typographers employs types that are not common, but because of clever informal layouts.

H. B. HURST, Painesville, Ohio.— For a school paper *The Anvil* is quite praiseworthy, and we appreciate the clever manner in which the letters of the name are formed to give the contour and effect of an anvil. We are forced to state, however, that the letters must be studied out, also that the thing is not pleasing to the eye. We believe you have done the best possible with available material, but there is very little of what is characterized as style about Cheltenham Bold and, while Century is one of the most legible of faces it is common, too. With common types on a very modest grade of machine finished stock the pages are not in any sense attractive, but the margins and arrangement are satisfactory.

GRANT'S PRINTERY, Chicago, Illinois.— Your stuffers printed in black and purple on gray card stock are unusually effective. As a result of the uncommon colors employed these cards have considerable value from a display and publicity standpoint.

JOHN B. JUDSON COMPANY, INCORPORATED, Gloversville, New York.— While we should prefer a weaker red for the second color on the inside pages of the booklet, "Own Your Own House," still the work as a whole is decidedly praiseworthy; the cover is unique.

Dinty Moore's Restaurant

Los Angeles · California



Try our famous corned beef & cabbage

Tables reserved for women & children

The excellent Cooper Black is here employed with telling effect. A business card by George O. McCarthy, The Chimes Press, Los Angeles, California.

Review of Printers' House-Organs

By A. J. Fehrenbach

JAUGEON, who in the last years of the seventeenth century was appointed by the Academie des Sciences, of Paris, to supply a scheme or series of directions by which type should be cut, began by stating that "the eye is the sovereign ruler of taste." D. B. Updike in his monumental book, "Printing Types," quotes this level-headed Frenchman's pertinent observation, and regards it as a basic standard by which to criticize type faces. It is our considered opinion that this standard is at once applicable to all advertising. Regardless of the amount of pure *selling copy* it contains, an advertisement must still conform to the dictum of Jaugeon, if the maximum of results is to be achieved. The eye simply will not bother with printed messages that are unsightly, difficult to read and badly printed, though the highest-priced salesman in seven States put his selling message into the copy.

There are certain contemporary writers whose didactic effusions on "printed salesmanship" may perhaps lead the short-sighted to believe the physical appearance of the direct-mail advertising pieces — house-organ, brochure, folder, blotter or envelope stuffer — is something less than secondary, and that copy is the *only thing* of real importance. "Let any flunky set the type and hire some blacksmith to do the press-work" seems to be the burden of their curious doctrine.

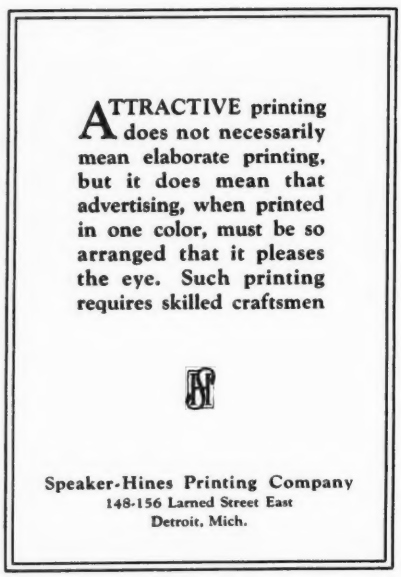
After one has taken a full dose of the currently prescribed "newer philosophy of advertising," it is at once refreshing and thoroughly exhilarating to read the words of Oren Arbogust, editor of a group of house-organs for printing establishments in various parts of the country. In *The Note Book*, the handsomely printed and tastefully arranged house-organ of the Joseph K. Arnold Company, Chicago, Mr. Arbogust brings into play a lot of the wisdom of the "dark ages" in advertising to make clear why some printed advertising is never read. In his inimitable chatty style, this writer says:

"Nearly a year ago a business man sat in our office and asked why some printing sold goods, made new customers, kept the business humming, while some fell flat, fizzled, even though both carried the same message. That made us smile; we couldn't even show decent restraint in galloping to the end of the answer. We wanted him to know it. For knowing the answer has made many a firm a leader over its competitors, a leader by a wide margin measured in cash profits.

"We told him that advertising that doesn't sell is advertising that isn't read. But, if it is so attractive that men can't leave it alone, then it is read, and it does sell, and business is worth while. Good appearance makes the bait worth the biting. Too frequently men spend money in careless advertising, refusing to believe that bad appearance will cause it to fail. Yet it does. And they say 'advertising's no good.' And a time comes when again they need more business, and again they try to coax sales with the thing which other men have found good, but which they have found no good. And, again, to save a scant ten per cent, they make it into a bum, and a bum can't sell. And for these few men, advertising is a vicious circle. They go, but they arrive always at the starting point, a little poorer, a little madder, and no wiser. Yet — if they'd only make their advertising attractive — if they'd only let us do it for them —"

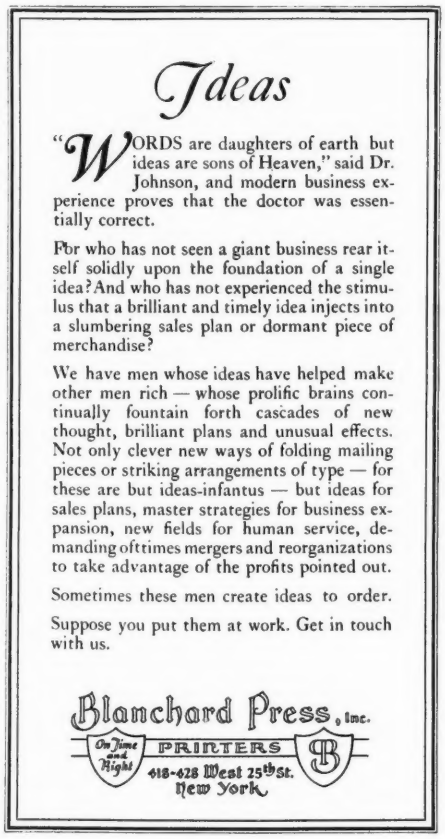
Now, there's house-organ copy for you! Doesn't it almost lift you from your chair and make you reach for the telephone to summon a representative of the printing house that can do the character of printing thus described and exhibited by *The Note Book?* The pages of this notable house-organ include numerous four-color plates showing jobs that had recently been produced for customers. It is perfectly safe to say that a publication of that character is not issued in a hit-or-miss fashion.

An incident which proves convincingly that printing which is *easy to read* is the only kind that really scores these days, is shown in the case of the new national weekly, which frankly made a play for some of the "velvet" in the field covered by the *Saturday Evening Post*. When the business organization



Page advertisement from a recent number of *Coöperation*, ably edited and well printed house-organ issued by a Detroit printing house.

of the Chicago *Tribune* and the New York *News* recently brought out the magazine *Liberty*, the entire edition was sold out within a few hours after it was on the news-stands. Of course, there was much spectacular advertising done in advance; there was the mystery regarding the name selected for the magazine, and considerable interest was stirred up about the new "coloroto" process. Everybody knows what subsequently happened. After the first few editions of the publication came out, the news-stand people reported that the new sheet simply wouldn't sell as it had sold the first weeks. Why? Because the new process of printing showed the type slightly blurred and the illustrations in color were out of register. Compelling as the editorial content was, people simply would not strain their eyes to read it. The upshot of it has been that the publishers of *Liberty* promptly and wisely adopted letterpress printing. And now that the magazine is neatly printed, easy to read, it again sells like hot cakes! Advertising men who hold that the *selling* message is more important than its *dress* — good printing — may draw a lesson from the experience of *Liberty*.



Well written copy and a neat setup characterize this page advertisement, which appeared in *Otar*, house-organ of one of the best commercial printers in New York city.

Because of the very nature of things, three and four color work, it is impossible to reproduce here any of the pages from *The Note Book*. We are, therefore, confining the reproductions to a few pages from other house-organ specimens in which copy and typography are in harmony. Especial attention is called to the copy used by the Speaker-Hines Printing Company, Detroit, Michigan, in its publication, *Coöperation*. Both type and text are in full accord.

In contrast with the elaborately produced house-organ of the J. K. Arnold Company is the none the less effective publication, *Ink Spots*, issued monthly by the Wilkinson Printing Company, Van Wert, Ohio. *Ink Spots* is confined to two colors, and it goes after a different class of business from that sought by the publication showing four-color work. The copy used in *Ink Spots* is mighty convincing, too; and this vest-pocket-sized business solicitor undoubtedly gets a thorough reading by advertising men and other buyers of printing on the mailing list.

One of the new house-organs received recently is *Dots and Lines*, published by the Bierman Engraving Company, Charlotte and Greensboro, North Carolina. Volume 1, number 1, made its appearance in June. *Dots and Lines* was so named "because in letterpress printing all pictures are produced through dots and lines," we read in the introductory editorial. "In *Dots and Lines* we'll endeavor each month to give you some dots on how engravings are made and some lines on more business through picture printing." In the first issue this house-organ does *that* exceptionally well. Future issues are looked forward to with increased interest.

That quite illusive and indefinable something known as personality is a most desirable quality in a house-organ. House-organs whose contents are delightfully pervaded by some compelling personality are, for example, *The Treasure Chest*, edited by Thomas Dreier for the Charles Francis Press, New York; *Direct Reflections*, edited by Robert E. Ramsay, for James F. Newcomb & Co., Incorporated, New York; *The Ambassador and Publicity Digest*, published by the Niagara Paper Mills, Lockport, New York. Unique among house-organs in the printing field is *Pointers*, publication of the Kansas City branch of Barnhart Brothers & Spindler. The personality of J. D. Rickman, editor, dominates the pages of this fine publication. That it is very well printed goes without saying. It is certain that printers in that section of the country look forward each month to receiving *Pointers*.

In making our review of house-organs last month we digressed momentarily to comment briefly upon blotters which were mailed out by printing establishments to function as house-organs or as supplementary mailing pieces. We had been impressed for some time with the astonishing number and variety of blotters that are being printed and circulated for house publicity in nearly every city in the land.

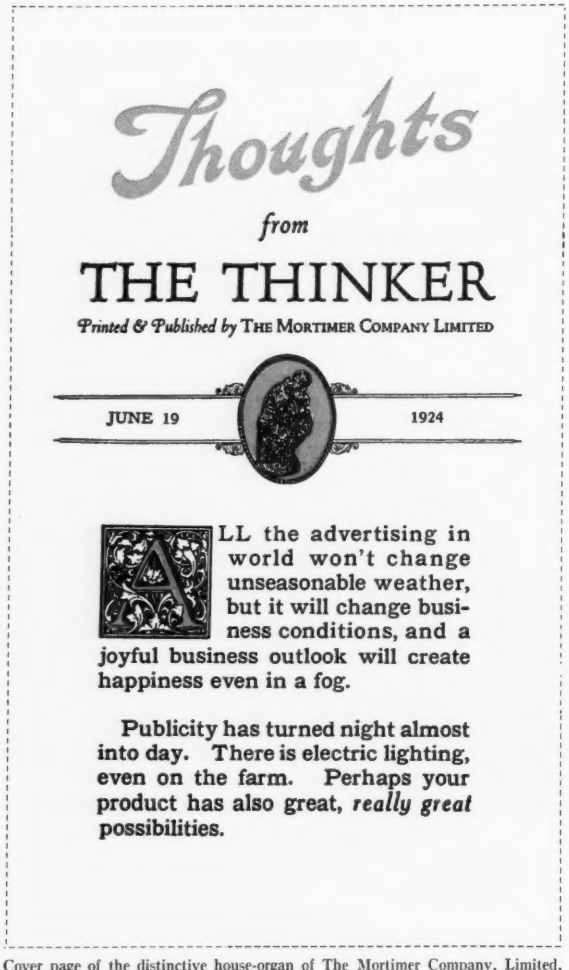
The idea then occurred to us that a blotter would afford a happy medium for a bit of an experiment, so in the July number of THE INLAND PRINTER we announced a friendly blotter competition. Since that issue reached subscribers a



Unusual is the typography of this page advertisement taken from *Greater Distinction*, publication of a Memphis (Tenn.) printing establishment.

considerable number of letters in which all sorts of questions were asked have been received by the "Blotter Contest Editor." One of the letters, which is characteristic of others, came from Oliver H. McGinnis, of the Ward Printing Company, Washington, Pennsylvania. Mr. McGinnis writes:

"I think this blotter contest is a mighty good idea, and I shall be glad to take part in it. This is the first time I have entered a contest of this nature, but I'll do my best. However, I have several questions to ask before proceeding: (1) Is there to be a heading to the copy furnished in the outline of the contest on page 590 of THE INLAND PRINTER for July — or are we to use our own judgment in this matter? (2) May we use any foundry cuts, ornaments or machine decorative material? (3) Are we to produce it in one or two colors?"


Thoughts

from

THE THINKER

Printed & Published by THE MORTIMER COMPANY LIMITED

JUNE 19 1924

ALL the advertising in world won't change unseasonable weather, but it will change business conditions, and a joyful business outlook will create happiness even in a fog.

Publicity has turned night almost into day. There is electric lighting, even on the farm. Perhaps your product has also great, *really great* possibilities.

Cover page of the distinctive house-organ of The Mortimer Company, Limited, a great printing firm which operates plants in Montreal, Ottawa and Toronto.

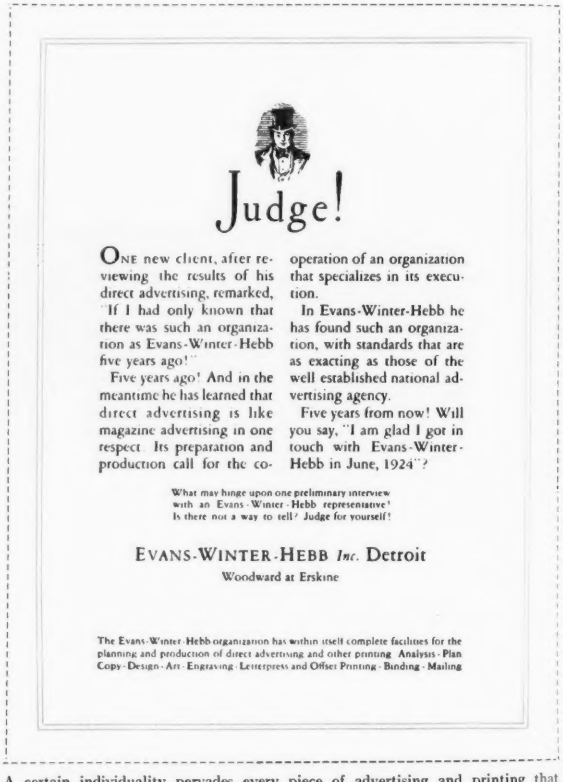
Our thanks are tendered to Mr. McGinnis for phrasing his questions so succinctly, and his letter was answered as follows:

"If you choose, you may supply a heading for the copy, or change it in any way to suit your particular purpose. Use your own judgment throughout. You may make use of any foundry or machine decorative material, cuts or ornaments — or special artwork, for that matter — which in your judgment would be effective. As an enthusiastic and wide-spread response has been manifested by printers in this blotter contest, the editor of THE INLAND PRINTER has decided to reproduce in a special two-color insert the winning blotters selected by the judges, together with some of the others submitted."

As may be seen by our response to Mr. McGinnis's letter, there is nothing at all arbitrary about this blotter contest. If a printer wishes to use better copy than that which was furnished, by all means let him do so. It's *results* for the printer that we want, but we feel certain that good typography and good results go hand in hand.

An interesting side-light on the use of blotters as house-organs is given us in a letter from F. S. Brandenburg, manager of the Democrat Printing Company, Madison, Wisconsin. Mr. Brandenburg, who incidentally was our valued employer for about four years while we were "workin' our way" through college, writes us as follows: "Our blotters are a bit different from most. Little typographic skill is evidenced in their makeup — but I'd like to see the blotters that beat 'em. . . . Over and over again I go into the offices of executives of large corporations and find one or two or three of our blotters under the glass of the desk or framed on the wall. I don't print a lot of guff about what fine printers we are. Modesty prevents — and besides that's a foregone conclusion. Why, I even get clippings from clients of ours all over the country asking 'How's this for a blotter?' Making the blotter is as much of a game as making the Line in the *Tribune*."

This indicates how effective blotters really can be if the thing is done with intelligence and enthusiasm. When Mr. Brandenburg says "Little typographic skill is evidenced in their makeup," he really means that simplicity and dignity characterize the typography of his blotters. There is no hint of ostentation or ornamentation about them, and therein lies part of the secret of their excellence.


Judge!

ONE new client, after reviewing the results of his direct advertising, remarked, "If I had only known that there was such an organization as Evans-Winter-Hebb five years ago!"

Five years ago! And in the meantime he has learned that direct advertising is like magazine advertising in one respect. Its preparation and production call for the cooperation of an organization that specializes in its execution.

In Evans-Winter-Hebb he has found such an organization, with standards that are as exacting as those of the well established national advertising agency.

Five years from now! Will you say, "I am glad I got in touch with Evans-Winter-Hebb in June, 1924"?

What may hinge upon one preliminary interview with an Evans-Winter-Hebb representative? Is there not a way to tell? Judge for yourself!

EVANS-WINTER-HEBB *Inc.* Detroit

Woodward at Erskine

The Evans-Winter-Hebb organization has within itself complete facilities for the planning and production of direct advertising and other printing. Analysis · Plan · Copy · Design · Art · Engraving · Letterpress and Offset Printing · Binding · Mailing

A certain individuality pervades every piece of advertising and printing that comes from this widely known Detroit direct advertising house. The above is a page advertisement from *Three Circles*, house-organ of Evans-Winter-Hebb, Incorporated.

Lest they postpone it too long, we direct our readers' attention to the fact that there is still a month's time in which to take part in the blotter contest. The closing date is September 5. Now, let's see you "do your stuff"!

On to Milwaukee, August 18 to 23, 1924

"MEET me at Milwaukee" has become the by-word among printing house craftsmen throughout the country, and their Milwaukee colleagues are leaving no stone unturned to make certain that the "meeting" will be under the most favorable auspices possible. Supplementing the mammoth graphic arts exposition at the Milwaukee Auditorium will be lively sessions of the fifth annual convention of the International Association of Printing House Craftsmen, interspersed with sufficient entertainment to make the week of August 18 to 23 memorable in the history of the graphic arts movement in America.

When craftsmen from all corners of the land gather at Milwaukee they will find the entire city given over to the business of making them welcome. A special ordinance has been passed by the City Council which calls for the decoration of the city in gala attire throughout the week of the exposition. Craftsmen of Milwaukee feel that the success of the exposition is not a local matter but an important national affair. An interesting letter typifying the enthusiasm with which nationally known establishments are entering the exposition was received by the management of the exposition from the Gugler Lithographic Company. Giving his assurance of his company's willingness to coöperate to make the exhibits both interesting and instructive, the president of that concern wrote:

"Milwaukee is a great central reservoir for trade promotion by means of the graphic arts, in fact, for the graphic art in all its branches, and supplies users of advertising service, trade literature and art printing in all parts of the Union.

"The Board of Directors of the Gugler Lithographic Company feels it must not ignore its opportunity to enhance the advancement of the graphic arts field. In so far as depends upon it, this company will lend its efforts to make the graphic arts exposition a success.

"We will exhibit a lithographic press in operation, with competent attendants and suitable exposition of production to demonstrate the tremendous advance in the printing industry in Milwaukee in the past fifteen years. The mechanical unit we intend to install is a lithographic Harris S-7-L offset press."



Harvey H. Weber
President of the International Association of Printing House Craftsmen.



George A. Just
President of the Milwaukee Graphic Arts Exposition.

The employing printers of the Milwaukee territory, together with all the allied tradesmen, are standing back of the craftsmen with a strong determination to demonstrate what their city can do, and to show the position it holds in the graphic arts.

It is by no means an easy task for a body of busy men, such as are the craftsmen, to arrange and carry through an event of such vast proportions. It requires many hours away from the regular course of their business, many sleepless nights, and unlimited pride in the craft they represent and in their organization. All this and more the Milwaukee craftsmen have, and only those who are close to them know the great amount of work they have done to insure the success of the exposition.

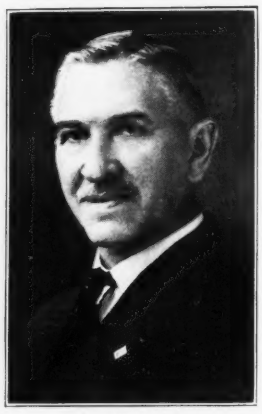
The rapid growth of the craftsmen's movement since the last exposition, the enthusiasm displayed by all associated clubs in the United States and Canada, the assurances received



Paul H. Laabs



William H. Badke



Edward Heimaker



George A. Faber

Members of the Board of Directors Who Are Working for the Success of the Milwaukee Graphic Arts Exposition, August 18 to 23, 1924

from printers, publishers and craftsmen from many foreign countries who are making arrangements to attend, and the numerous special trains already chartered to take delegates and visitors from all parts of this country to the convention and exposition, indicate that the Milwaukee gathering will outnumber in attendance all previous conventions and expositions held under the auspices of the International Association of Printing House Craftsmen. Due to the invention of new devices and processes, and the development of improved methods of production, steadily increasing interest is shown by all progressive and alert craftsmen everywhere. They are eager to learn, and attend the exposition and convention with that attitude.

The convention program which has been arranged follows:

Monday, August 18, 10:30 A. M. to 12:30 P. M.— Reception and registration. Convention called to order by William H. Badke, president Milwaukee Club of Printing House Craftsmen. Invocation. Address of welcome by Hon. Daniel W. Hoan, Mayor, City of Milwaukee. Response to address of welcome, Perry R. Long, first president International Association of Printing House Craftsmen. Formal opening of convention by Harvey H. Weber, president International Association of Printing House Craftsmen. Appointment of the convention committees; report of Credentials Committee; roll call of delegates; resolutions and amendments received and referred to proper committees; open forum.

Opening of exposition, 1:30 P. M.— Opening address by Hon. John J. Blaine, Governor of Wisconsin. At 6:30 P. M. there will be a banquet and ball.

Tuesday, August 19, 9:00 A. M. to 12:00 M.— Officers' reports. Address by George K. Horn, president United Typothetæ of America. Report of Committee on Resolutions and Amendments. Address, "The Relation of Technical Schools to the Craftsmen," Dr. C. A. Prosser, director Dunwoody Institute. Further resolutions and amendments received and referred to proper committees. Address, " Coöperative Educational Effort," John Clyde Oswald, publisher *The American Printer*. Open forum.

Wednesday, August 20.— Report of Committee on Officers' Reports. Address, " The Duty of One Man to Another," Rev. A. C. Fox, S. J., president Marquette University. Reports of district representatives. Report of Finance Committee. Report of Committee on Resolutions and Amendments. Address, " The Education of the Future Compositor," James W. Lynch, president International Typographical Union. Further resolutions and amendments received and referred to committees.

Thursday, August 21.— Report of Committee on Constitution and By-Laws. Address, " Educating the Apprentice," Leighton Hawkins, director of education, United Typothetæ of America. Report of Committee on Resolutions and Amendments. Address, " History of Printing," John M. Niven, city attorney of Milwaukee. Selection of next meeting place. Election and installation of officers. Adjournment.

Special entertainment for the ladies will be provided each day during the entire week. This part of the program is in charge of the Women's Entertainment Committee.

Among the many concerns who will have interesting exhibits at the exposition are the following:

F. Wesel Manufacturing Company; The Linograph Company; C. B. Henschel Manufacturing Company; Claybourn Process Corporation; Sinclair & Valentine Company; Metals Refining Company, Incorporated; Milwaukee Printers Roller Company; Globe Type Foundry; Western States Envelope Company; Joseph E. Smyth Company; B. H. Bunn Company;



Chairmen of Committees of the Milwaukee Graphic Arts Exposition

Left to right, William H. Badke, Badke Process Company, Reception Committee; John Landgraff, pressroom foreman, Cannon Printing Company, Entertainment Committee; A. V. FitzGerald, plant manager, Meyer-Rotier Printing Company, Publicity Committee; Arthur Radke, superintendent, Meyer-Rotier Printing Company, Convention Committee; Jacob Ruesch, Jacob J. Ruesch Machine Company, Finance Committee.

Mid-States Gummed Paper Company; West Manufacturing Company; Hill-Curtis Company; E. W. Blatchford Company; J. A. Richards Company; The Printing Machinery Company; Cheshire & Greenfield Manufacturing Company; A. W. Hall & Co.; Lewis-Shepard Company; Harlo R. Grant; THE INLAND PRINTER; Barrett-Cravens Company; J. W. Pitt, Incorporated; Dwight Brothers Paper Company; The E. A. Bouer Paper Company; W. F. Nackie Paper Company; Standard Paper Company; Allman Christiansen Paper Company; A. O. K. Equipment Company; Friel & Friel; Indiana Chemical & Manufacturing Company; Ben Franklin Publishing Company; The *National Printer-Journalist;* H. D. Roosen Company; Dr. A. A. Rock; Hoyt Metal Company; Gardiner Metal Company; The Munising Paper Company; Monarch Engineering & Manufacturing Company; Electrical & Steel Sales Company; Northwestern Furniture Company; Ohio Knife Company; The Heinn Company; Sleight Metallic Ink Company; Hamilton Manufacturing Company; The E. W. Meyer Company; Dill & Collins Company; Hacker Manufacturing Company; Multicolor Sales Company; Neenah Paper Company; Fox River Paper Company; Gilbert Paper Company; Russell E. Baum; George T. McLauthlin Company; Alchemic Gold Company, Incorporated; Fortified Manufacturing Company; Poor Richard Corporation; The Cromwell Paper Company; Standard Linaform Company; A. G. Burton's Son, Incorporated; Production Meter Service Corporation; Philip Ruxton, Incorporated; Marohn Chemical Company; Badger Carton Company; Vandercook & Sons; The Gugler Lithographic Company; the *Milwaukee Journal;* Jacob Ruesch Machine Company.

AN EASILY SOLD DIRECT-ADVERTISING IDEA

By A CREATIVE PRINTER

Never mind how the day was, the shop was busy and I was also pleasantly busy — happily busy you might say if that may be said of a printer — when the gentleman called. All smiles, hearty handshake, and then "did I have time to let him go over my insurance program?" The answer was mildly negative, but that didn't daunt the gentleman. Thirty minutes later he was out. Being the owner of the shop and working in the office I couldn't very well put that down on the time sheet. Around five the second one came in and he too took half an hour's time. I don't know why four insurance salesmen had called on me that week. Maybe a drive was on.

One morning came a blotter in an envelope with the morning's mail. Here is a piece of direct advertising right under my nose sold by somebody else. A blotter house-organ selling —? You guessed it, insurance! It looked pretty good considering that I hadn't produced it, so I read it. Down about the last paragraph a sentence struck my eye. "If you carry all the insurance you believe necessary, just use this to sop up surplus ink, but if you think I could be of any service to you, tell me when you are not occupied and I shall be pleased to spend a few moments with you." Then followed a signature in the agent's handwriting and his phone and address.

Did I call him up? You bet I did, and I bought another thousand, because he was an invited guest.

Next morning out went a letter to the fifty agents in town, and the result was seven calls, out of which four were closed on propositions similar to the one I first saw. Sure, I stole the idea, but most good ideas are stolen. The argument about the home office of the firm buying most of the printing was quickly disposed of, as those interested agents were well established business men and were willing to spend the few dollars necessary to distribute regularly a thousand blotters which would express their personality and bring in business far in excess of their cost.

OLIVER H. GREENFIELD SERVES AS PRINTER FOR SIXTY-EIGHT YEARS

Seldom do we meet a printer who has served a half century, so when we find a man who has spent sixty-eight years in the "art preservative" it is most remarkable. It is said that the old-time "printer's devil" is a thing of the past, and that



Oliver H. Greenfield

today it is not necessary for the apprentice to learn the printer's trade in the "hell box." But things were different in the "good old days," in the younger days of Oliver H. Greenfield, of Grand Rapids, the oldest printer in Michigan. Mr. Greenfield was born in the State of New York, but in 1856 the family moved to Hastings, Michigan, where young Greenfield was given employment by the Hastings *Republican-Banner* as a "printer's devil." He continued in the employ of that paper until the Civil War started, then he enlisted in the Union Army and served under General U. S. Grant..

During Mr. Greenfield's career as a printer he was the inventor and manufacturer of necessary material to do the job printing and to print the newspaper in the *Republican-Banner* office. He made his own roller composition and cast the rollers for the presses. He cut the job stock with a shoe knife, using a column rule as a straight edge. He made lye to wash the forms, and soap to wash the ink from employees' hands. He distributed the ink and rolled for the old Washington hand-press and he operated the hand-press. In fact, his job was to see to it that the news of the day was properly prepared and printed and sent out to the reader. Surely our gratitude is deserved by the pioneer printers that blazed the way for future generations who have come in and learned to operate the new up-to-date mechanical devices. To Mr. Greenfield and men of his caliber should be given credit for the dissemination of education through the printing press, which has gone forward more rapidly in America than in any other country.

J. Maury Dove, President of Lanston Monotype Machine Company, Succumbs

ON June 26 death claimed J. Maury Dove, for thirty-two years president of the Lanston Monotype Machine Company, Philadelphia, who passed away at his home in Washington, D. C., after a lingering illness. Mr. Dove was also owner of the Shoreham hotel and of a large coal company in the capital city. He is survived by his wife; a brother, William M. Dove, associated with him in business; a daughter, Mary Carter Dove; and three sons, J. Maury Dove, Jr., vice-president of the J. Maury Dove Coal Company, Washington; Robert Carter Dove, managing director of the Shoreham hotel, Washington, and Edward Stellwagen Dove, manager Philadelphia district, Barrett division, of the Monotype company.



J. Maury Dove

J. Maury Dove was born at Montrose, near Rockville, Maryland, and was sixty-nine years old. He was one of the best known residents of the District of Columbia and took an active part in all movements for civic betterment. As a communicant of St. Paul's Catholic Church in Washington he was favorably known for his benefactions. He will be mourned in church circles as well as in the business world. He gave early promise of success. His first job after leaving school was to represent a Philadelphia book concern at the nation's capital. After a short time he became clerk for a coal company there, and about four years later went into partnership with his employer, the following year becoming sole owner of the business. From that time forward the business success and prestige of the man increased with remarkable rapidity.

In the early nineties the Monotype company was struggling to make the dream of Tolbert Lanston come true; to perfect his single-type composing machine so that it would be a profitable commercial proposition. At the solicitation of some of the largest stockholders Mr. Dove, whose industry and foresight had begun to attract attention, was persuaded to take the presidency of the Monotype company. He agreed to their demand that he assume control of the company "just for six months while a permanent president was found." From that day until the day of his passing Mr. Dove was active as president and guiding genius of the Lanston Monotype Machine Company. It was through his energy that the machine was perfected until it became internationally known. He it was who fixed the company's policy that every improvement for the monotype was to fit all existing machines. He was thus the pioneer in the policy of protecting printers from obsolete equipment. It was Mr. Dove who went to England and sold the English corporation the rights in the monotype for a million dollars, at that time the largest price ever paid for an American patent.

Outstanding personal characteristics of the man were his fighting spirit, the fair attitude with which he dealt with his own people, his deep love for his family, which manifested itself in the smallest things that affected their happiness and well being, his steady ambition, his iron will, his quickness of determination, his complete understanding of financial and market conditions, and his genuine abomination of red tape.

His greatest material contribution to the world was the service he rendered to the printing trades in the building and perfecting of the monotype machine, and in the policy of the Monotype company directed by him to further the improvement of typography and printing in America. Mr. Dove proceeded on the theory that the Monotype company must always compete with itself, must give to the printer every possible improvement that would aid him in the perfecting of his art, and through this faith in the American printer the concern which he headed took a leading place among those who have fostered the American renaissance of printing.

A splendid tribute to the genius and character of Mr. Dove was written by his close business associate, Harvey D. Best, second vice-president of the company. Mr. Best wrote:

"The development and promotion of the monotype machine and the building up of its present strong financial foundation is really one of the romances of American business. It required a man of Mr. Dove's peculiar ability in organization. He had faith in the machine, the courage to back his faith over many trying years, and the character that bound men to him in unswerving loyalty. Those of us who worked with him will give all our energies to the continuance of the business on the high plane which he established, so that it will remain as a permanent monument to him. Like so many other American business men, Mr. Dove gave all his time to business and none to recreation. In forty years he never took a vacation, and at any time, day or night, was always available for direction and assistance to the department heads and employees of the company. It is a great pity that he could not have lived to see the fruition of his work during the past three years, beginning with the securing of Mr. Goudy for art director and the inception of the policy of making our house-organ, *Monotype*, more than a mere advertising publication. It was his desire through *Monotype* to contribute something of worth to the printing industry, making it not only one of the best examples of commercial typography, but making its contents educational and of such character that it would be worthy to be preserved in the libraries of lovers of the printing art. I wish the industry could have known Mr. Dove as I have known him and could have appreciated as I have that in making the monotype his chief life-work he was pursuing an ideal rather than financial gain. In other lines of business he could have made a great deal more money, but he loved the monotype and his greatest pride was in its achievements."

Mr. Dove's passing marks the culmination of the career of a man whose vision encompassed the possibilities of the invention of Tolbert Lanston. His place in the history of the development of the printing industry in America is an important one. After the monotype reached its present degree of perfection, Mr. Dove acted on the conviction that artistic expression in typography is not incompatible with machine composition.

DIRECT ADVERTISING

By ROBERT E. RAMSAY
Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

Copyright, 1924, by The Inland Printer Company. All rights reserved.

Planning, Designing and Selling an Advertising and Merchandising Campaign

That there be no misleading of an innocent reader, we suggest that you stop and reread the title to this article. Note especially that the words "direct advertising" do *not* appear in the title, yet this article runs in the direct advertising department of THE INLAND PRINTER. Thereby hangs more than a tale; there's a real moral behind it.

Producers of direct advertising must learn sooner or later — and the sooner they learn, the better for the merchandising campaigns of this country — that in almost every instance there is more to the *increasing of sales*, the ultimate object of all advertising, than planning some direct advertising. Note that in the York National Bank campaign, produced by the York Printing Company, described in our issue for May, 1924, that company planned and produced some of the newspaper advertisements used in the series, and without going back on what we said in that issue we believe that some of the results secured should be credited to the fact that the producers were not hiding their heads under the prejudice that "direct advertising is the only kind of advertising." Similarly, there is more to the Owens tooth-brush campaign than merely "getting out some printed matter." We dare say Evans-Winter-Hebb, Incorporated, played a part in more ways than they told us of for our May, 1924, number!

So this month we shall try to show you, with examples, the steps in planning, designing and selling a complete campaign. This must necessarily be a post-graduate course for some of us. To start with, suppose we define that word "merchandising," used in the title and coming to the forefront all the time these days. Here is the writer's definition: *Merchandising means the turning of a prospect into a customer through the proper application of the "five steps in a sale."* All can readily recall the familiar five steps: Attract attention; arouse interest; excite desire; satisfy caution; incite action.

Fig. 1, received some weeks ago from The Barta Press, Boston, is evidence that at least one printer is familiar with the fact that modern merchandising requires more, at times, than simply printed matter. Yet how are we to plan a *campaign* that will accomplish its purpose unless we are aware of this?

In the original the three upper arrows of Fig. 1 were in a red, the bottom one only in black. Observe that between the manufacturer and the jobber there runs "Manufacturer's Sales Force" and "Catalogue and Sales Literature," while between the manufacturer and the retailer "direct mail" keeps the path open, and between the manufacturer and the consumer "National Advertising and Consumer Literature" helps short-cut the five steps in the sale. Meanwhile between jobber and retailer the jobbers' salesmen do their work, and between the retailer and the consumer the retail sales persons play their part.

This simple chart is correctly entitled "Your customer's viewpoint is what you make it," and there are but two ways of making it, *personal contact* and *direct by mail contact*, though many have begun to classify national advertising through magazines, newspapers, etc., as something entirely different from printers' ink on paper, which it is.

So much for the basic groundwork. We need next to bear in mind that each of the five steps in a sale is not necessarily taken by the same kind of advertising; or phrasing it differently, one piece of advertising does not always attempt to take every one of the steps! For example, the Woman's Institute, Scranton, Pennsylvania, secures attention through "story-form" advertisements appearing in women's magazines only. Interest aroused by the copy, usually under an attractive picture, the coupon excites desire to make an inquiry. The inquiry made, *direct mail advertising* proceeds to fan the flames of desire, and to set forth the terms of payment, to satisfy caution, until real action is action in the way of making an enrolment.

We concede that none of us would be called in to help plan a campaign for the Woman's Institute to accomplish this result, but if we were, before we could plan a real order-getting campaign, we would have to know all the steps which had been taken prior to the mailing of the first direct-mail piece. So,

A Couple of Posies We Appreciate

The first compliment comes from York Printing Company, York, Pennsylvania, and reads in part: "This is to thank you heartily for the encouraging review which you have given our York National Bank campaign. You will be interested to know that since the appearance of your article both the bank and we ourselves have received requests for specimens and information regarding the campaign."

The other comes from Evans-Winter-Hebb, Incorporated, Detroit, and reads: "We have read with real interest Mr. Ramsay's description of the direct advertising which we planned and produced for the Owens Bottle Company. We appreciate very much the way this was handled, and we thank you for the comments upon our effort."

Send your specimens, outline of plans, etc., so that we may do as much for you!

too, when Buckley, Dement & Co., Chicago producers, were called in to assist in the planning of a direct mail campaign to department stores to get them to put on a "One Hour Dress" sale coöperating with the Scranton school, to plan

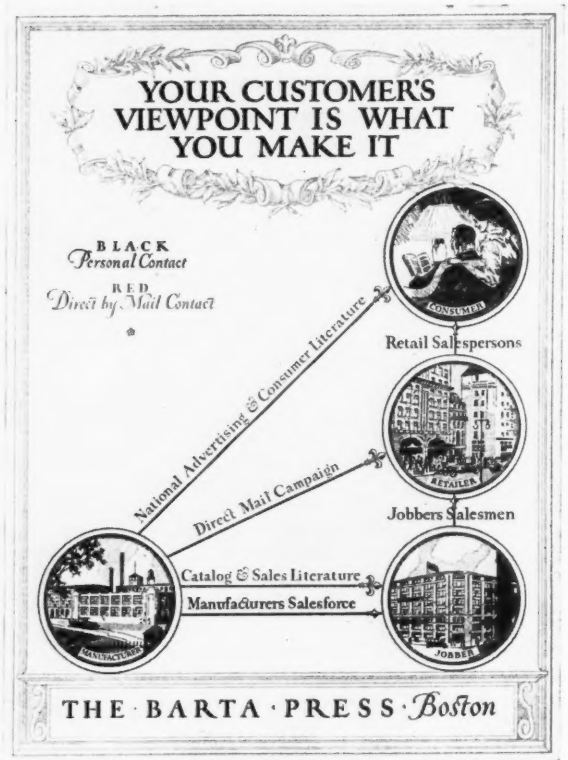


FIG. 1.—The front cover of a broadside-brochure from Barta Press, Boston, which clarifies the functions of different forms of merchandising.

intelligently they had to become familiar with all that had been done before they were called upon for their part.

Still another phase of the subject must be considered. It may be good strategy not to try to take all five steps in a single piece of direct advertising in a campaign. For instance, a teaser card may attract attention, the next piece arouse interest, and the exciting of desire may not come until a third piece. That third piece may go on and satisfy caution, but action may be through sending you to a retail store, or putting a strong arm salesman on your trail!

In the planning, designing and selling of a campaign experienced producers of direct advertising often find that their suggestions run up against a stone wall of opposition. They may conflict with company policy, or the treasurer may not be able to understand what it is all about. The explanation of how the whole advertising and merchandising plan meshes in may consume hours of time, awaken many heartaches and get little business. In the selling of a merchandising campaign, "Don't see how we can use it" is as hard to get around as it is when you say it to the first salesman who will come to you telling you how to print on the edge of a sheet of paper!

How are you to demonstrate the practicability of your recommendations? At the recent Second District Convention of the Associated Advertising Clubs of the World, one of the speakers told how the chief engineer of a certain motor car company had, after a moment's glance, cast aside the results of months of planning done during his absence by would-be inventors, designers, and the like. These well educated fellows, who had not the engineer's training, had hit upon a new idea in motor car road lighting; they would have one single light right in the center of the hood, and on top of the radiator. The engineer cast the suggestion aside instantly with the statement: "Time wasted, as it violates the fundamental law of the parabolic curve." Even though you are not an engineer by training, if you stop and consider the curve of the earth's surface and think of how the car runs on the earth, you can easily draw with a pencil the reason such a system of road lighting would not work. That *graphic* illustration will make the whole thing more clear to you than all the words I have used up to this moment, and even though I went on and added the definition of parabolic.

In the same way, through the courtesy of Richard Webster, formerly with the research department of George Batten Company, but now director of publicity for Esmond Mills, New York, I shall give some *graphic* portrayals of typical advertising and merchandising campaigns. Here are five basic steps of development from the inception of contact to a highly organized advertising and merchandising plan, which Mr. Webster contends are general for all lines of business: (1) The channels of distribution, its source and its end. (2) Personal selling through the distributing chain to the retailer. (3) Printed selling — direct advertising — to the distributors. (4) National advertising — printed selling — to the consumer. (5) Allied campaigns — coöperative or otherwise contributory advertising to the trade and to the consumers. Compare these with Fig. 1, and note the close parallel between these thoughts. In order to plan the complete campaign as well as to have all of the different efforts mesh in perfectly, one should be familiar with every component part, but in the interest of conserving space we shall have to omit detailed studies of sections 1, 2, 4 and 5. We will discuss at length section 3, and show wherein it interlocks with the other phases of the campaign.

To show the use of a graphic proof of the practicability of recommendations, Mr. Webster chose as his first example the National Lead Company because the selling plans of that com-

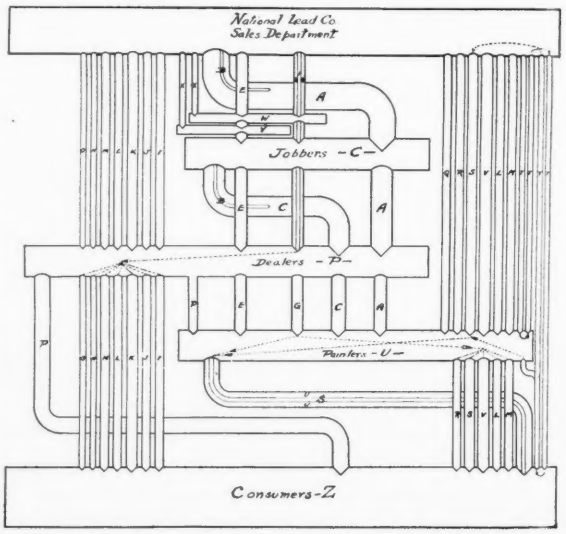


FIG. 2.—Making clear to the eye what direct advertising can do in a specific merchandising campaign. Courtesy Richard Webster.

pany deviate slightly from the usual channels of distribution — jobber to retailer to consumer, as shown by Fig. 1.

In the case of the National Lead Company selling plan the large consumers, like architects, contractors, builders, building managers, railroad construction officials, etc.— designated on Fig. 3 by the bar (W) — and the other large consumers like hospital superintendents, school purchasing boards, gas companies, shipbuilders, boat owners, etc., designated by (Y), are covered directly by the sales department of the manu-

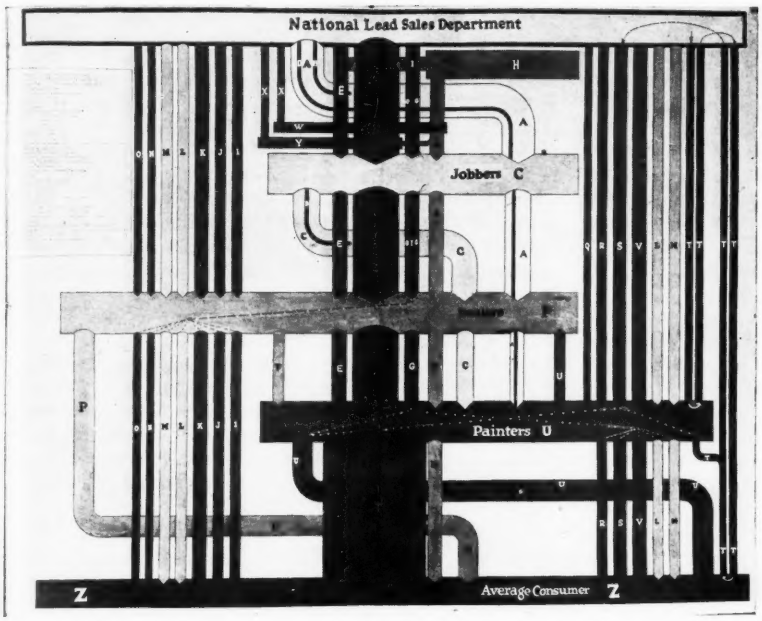


FIG. 3.— A further refinement of the campaign shown in Fig. 2, but here including the national advertising (see Fig. 1) and allied coöperative and collateral campaigns. In this you see a complete campaign. The legend in the upper left hand corner reads: (A) National Lead Company salesmen; (Ba) Manufacturers' salesman's handbook; (Bc) Jobber's salesman's handbook; (C) Jobber's salesmen; (D) Portfolio of advertisements; (E) Trade advertising; (F) National advertising; (G) House-organ; (H) Other national advertising: "Save the Surface," "Own Home," "Clean Up," "Build Now," etc.; (I) Dealer's window pasters; (J) Dealer's counter sign; (K) Dealer's counter book, Children's painting book; (Lp) Dealer's lantern slides; (Lu) Painter's lantern slides; (Mp) Dealer's newspaper advertising; (Mu) Painter's newspaper advertising; (N) Dealer's calendars; (O) "Painting the Colonel's House"; (P) Dealer; (Qu) Handy book (painter's); (Qz) Handy book (farmer's); (R) Wet-paint signs; (S) Color portfolio; (T-1) Lists of twenty names from painter; (T-2) Letter to lists: a. recommending painter, b. offering portfolio; (T-3) Letter to painter to follow 2a above; (U) Painters; (V) Painter's booklet imprinted with his name; (W) Architects, building managers, railway officials, etc.; (X-1) Direct mail message to (X-2) or other large consumers: school, hospital; (Y) Other large consumers; (Z) Average consumer. Courtesy Richard Webster.

facturer. Following the usual order of distribution the Jobbers (C) and the Dealers (P) are used to reach the Ultimate Consumer (Z). The Painters (U) are an additional retail dealer outlet in direct contact with the average consumer.

"Really, there is little difference between these distributing outlets and the selling factors generally used," comments Mr. Webster, adding: "The large consumers (W) and (Y) are analogous to the special consumer trade handled from the main offices of various businesses. The painters are retailers in this trade, just as garages handling oils and miscellaneous supplies are retailers in the auto accessory trade." (See Fig. 4.)

Before taking up Fig. 2 in detail we must, however, get a brief outline of the National Lead Company's sales policies and methods. The company has some two hundred salesmen, who cover the jobbers and dealers. O. C. Harn, advertising and sales manager of the concern, is one of the best known merchandising men in the country, and is at present head of the Audit Bureau of Circulations. In some instances, large and important exceptions, these salesmen cover the painters too. The jobbers' salesmen sell the products to the dealer and painter trades, but the major portion of their selling is done to the dealer trade. The majority of the dealers sell over the counter only, and in many instances the dealer is his own salesman. Large or small, the dealer has two distinct classes of trade to sell — the painter and the consumer. One had only to stop a few moments at the meeting of the National Association of Painters and Decorators at Atlantic City last October to realize fully that many painters look upon the dealer as a deadly enemy seeking to take bread and butter from painters' mouths. Of course, the more progressive do not feel this way, and their coöperation with dealers has been highly profitable to both.

In the case of contract painting the painter is usually the dominant factor in the selection of the brand of paint or painting materials to be used. This is especially true, of course, where no national paint advertising has been done to influence the consumer.

Facing all of these facts, how are we to set up an advertising and merchandising campaign *and what part of it should be done by direct advertising?*

If space permitted we could show a series of five graphic diagrams which were built up one on another and resulted in Fig. 3, but we must restrict our efforts to that part in which we specialize, namely, direct advertising (Fig. 2), and then show you the whole merchandising campaign in one other illustration (Fig.

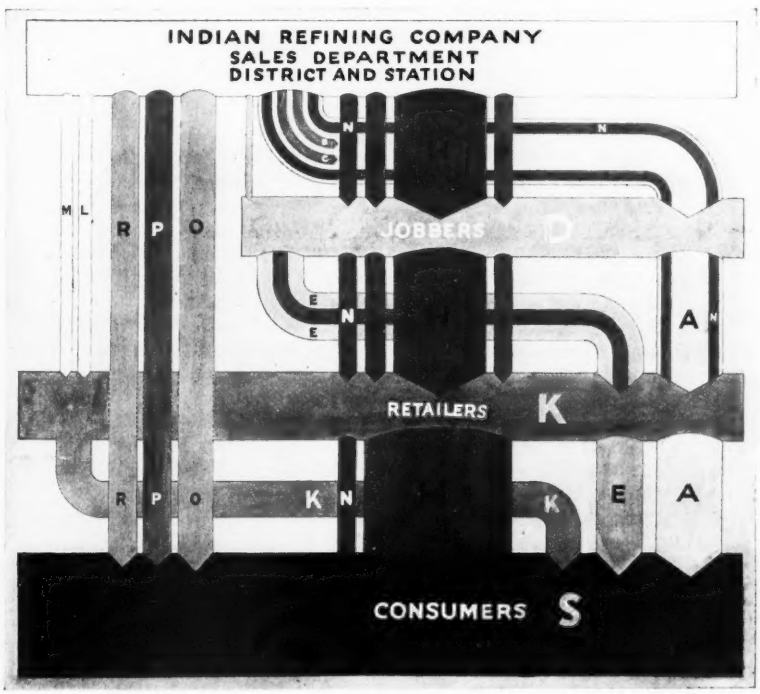


FIG. 4.— Another complete campaign, which becomes clear with the following legend: (A) Manufacturers' salesmen; (B) House-organ; (C) Sales letters and bulletins; (D) Jobbers; (E) Jobbers' salesmen; (F) Letters to jobbers; (G) Trade paper advertising; (H) National advertising and newspaper advertising; (I) Proofs of advertising; (J) Portfolio of national advertising; (K) Retailers; (L) Dealers' mailing folders; (M) Booklet of selling helps; (N) Signs and banners; (O) Newspaper and other electros, and the use of them; (P) Consumers' booklet; (R) Lantern slides; (S) Consumers. Courtesy Richard Webster.

3). The problem is by no means unusual in the planning, designing and selling of direct advertising, we assure you. With fewer facts than we have set up in the preceding paragraphs we have known printers to be called in to plan merchandising campaigns. The reader should consider these facts and *plan* his own campaign, then compare with Fig. 2 and the following detailed description of it: One of the initial forms of direct advertising to the trade is that of the manufacturer's house-organ (G) sent monthly to customers and prospective customers. This house-organ, made up of general service articles and sales helps on better business methods, new uses for materials and occasionally other lines carried by the distributors, included a two-part merchandising plan:

First: Four window pasters (I) mailed out with the house-organ quarterly. These pasters are used on dealers also as direct sales literature, supplementing the enclosure with the house-organ. Some one may ask: "What is their influence on the trade? Do they fulfill their purpose?"

From Fig. 2 we observe that the house-organ (G) carrying the window pasters (I) crosses the path of the National Lead Company salesmen (A), so they are conversant with its content, and then goes through the trade, reaching the large consumers (W) and (Y), jobbers (C) and jobbers' salesmen (C), dealers (P), painters (U). To the painters it does not carry window pasters, but does offer many special selling helps designed especially for this field. You *see* the house-organ links up the manufacturer with each of his distributors, and with each of his large consumers, twelve times a year.

Second: The other phase included in the merchandising plan with the house-organ consists of specially designed selling helps for the dealers and for the painters. These helps designed for the dealers are sent direct to them from the sales department of the main office, and include: (J) Counter sign showing a miniature can of the product and the manufacturer's trade-mark; (N) Calendars, imprinted with the dealers' names; (O) Booklets for distribution to consumers, imprinted; (K) The children's painting book, on the style of the "House That Jack Built," consisting of catchy nursery jingles, and outline pictures to carry the sales ideas of the product and the trade-mark to the child and indirectly to the parent — a page for the grown-ups invites inquiries for color portfolios; (L) Movie slides; (M) Ready-made newspaper electros.

All of these merchandising helps are shown on Fig. 2 as offered by the house-organ and as coming direct to the dealer. They also are shown in their relative influence upon the consumer, as they are used by the dealers. The selling helps sent direct to the painters are similar in their general appeal to those sent to the dealers. For instance, (R), (S) and (V) answer the same purpose for the painters as (J), (K) and (O) serve for the dealers (see Fig. 3, legend). The same movie slides (L) and newspaper advertisements (M) serve the painters as serve the dealers. These five merchandising helps are offered to the painters in the house-organ, and are sent direct from the sales department. They, of course, have an appeal to the average consumer, as well as to the painters. Both phases of their appeal are shown in Fig. 3.

The N. F. P., or "Never Fail Plan," is the biggest selling aid given to the painter, and is of interest to printers especially. The operation of the plan goes this way: The sales department requests from the painter a list of twenty prospects (T-1) in his territory who wish to paint or who should paint. When this list is received from the painter the sales department sends out letters (T-2) inviting inquiries for the color portfolio (S). If the inquiries are made to New York or to a branch office rather than to the painter direct, they are referred to the painter for his personal follow-up, or the home office mails the color portfolio (S).

An entirely different class of dealers' helps for the painter is the general type which may be called educating the retailer. A booklet, "Making More Money in the Painting Business" (Q), helps the painters to build up business. This booklet was written from the practical experience of successful master painters and tells how to organize a painting business to get profits.

Another important form of advertising in this campaign is the trade paper publicity (E), which can only be mentioned here. Fig. 2 has as a part of it the first graph in the series, which shows the personal selling phases (A-C-P-U-Z path) and presents a close knit selling organization, backed by a definite merchandising plan; but in Fig. 3 there is added a chart showing national advertising, and another chart showing allied advertising, thus giving a composite picture where all of the factors have a special sphere and serve a set purpose. The dealer and the painter helps have some effect on the average consumer and in this way sell the product and its trade-mark and name to the consumer, but all this is done through the retailers and not through the manufacturer's own organization. The manufacturer relies upon the trade to sell the consumer. All of which should have been planned out before the first rough visualization was made and presented to the customer, and undoubtedly was!

Fig. 4 is another of Mr. Webster's bookful of facts boiled down to a few square inches of design, and has to do with an entirely different product — trade-marked automobile oils, sold to and through the garage and auto dealers (retailers). It is inserted solely as a mental check-up chart. Compare it with Figs. 2 and 3, and note that the differences are slight. It will also help show how another advertising and merchandising campaign was planned, designed and sold.

Truly, these three charts deserve close scrutiny. I hope they will help many producers plan, design and sell better advertising and merchandising campaigns everywhere. If they do, the thanks should go to Mr. Webster. If they do not, I am to be blamed for not clearly interpreting his message.

(NOTE.— While in each case Figs. 2, 3 and 4 illustrate particular campaigns, they do not necessarily parallel the current campaigns of the manufacturers.—R. E. R.)

WHEN LABOR CO-OPERATES

There is something particularly timely in the recent announcement that a fisherman's labor union is going to spend money in advertising to induce people to eat more fish. The plan, details of which were given in *Printers' Ink*, is a healthy indication. It shows a recognition on the part of labor of the truth that the final customer is the person who pays both labor its wages and capital its reward.

When labor coöperates to make the industry pay a bigger profit there is more money to go round and there is a steadier demand, which means surer and steadier employment.

Labor, until now, has taken little interest in the selling end of industry. There has been too much of a tendency to think of the man at the pay window as reaching into an inexhaustible reservoir of cash, the amount of which in the worker's envelope can be increased by organized protest.

These fishermen who seize upon advertising and better merchandising to solve their wage problems, who sit down at the conference table with shop owners, bankers and business executives to discuss ways and means to put the whole industry on a more solid foundation, open fascinating vistas of possible similar coöperation.

We may have firemen, engineers and trainmen contributing from their union dues to advertise railroad service, or miners contributing to a fund to advertise the off-sizes of anthracite. While such possibilities seem remote they are more logical than strikes, and far less expensive.—*Wolf Howls, House-Organ of the Wolfer Printing Company.*

The Creators of the New Era in Typefounding

By Henry Lewis Bullen

THE endeavor in this series of articles has been to relate more fully than has hitherto been attempted the services rendered to printerdom by the men who invented and developed the composing machines, and thus effected a revolution in composing-room practice. These men deserve that their work should be celebrated, yet there was a danger that their achievements would soon be but vaguely remembered, if not forgotten. The immediate effect of the composing machines upon the typefounding industry was told in the preceding article, as was the story of how one man, Robert W. Nelson, aided by three typefounders of exceptional talents, successfully overcame the conditions adverse to typefounding that had been created by the introduction of composing machines, while other typefounders who pursued the methods of pre-machine days fell by the wayside.

It will not be denied that the progressive typefounder performs a valuable service to the printer, and is close to him. When the typefounder is at his best, printing is at its best, and vice versa. Until Caslon furnished English-speaking printers with a satisfactory type design their work was inferior and the reputation of printing as an art was lost. But good as was that design, its universal use to the exclusion of other designs brought it into disfavor, so that when a new fashion in types appeared the Caslon design was banished, though the new designs were inferior to it. This proves the necessity of variety in styles and of periodic change, not merely to sustain the interest of buyers in printing, but to permit the continued and simultaneous use of several classic designs, such as Caslon, Bodoni, Cloister or Garamond, any one of which would cloy the public taste if used for a long period to the exclusion of other type designs. This variety Nelson provided and continues to provide. Henceforth, no good type designs need ever become obsolete. If a printer has catalogues to print for a dozen automobile manufacturers, he may compose each in a different type family, and give equal distinction to all.

One of the typefounder's difficulties is that Congress denies protection to type designs. Such designs as Century Expanded, Century Old Style, Bodoni, Cloister Italic, Cloister Bold, Cheltenham Bold* and the whole Cheltenham family (except Cheltenham Old Style), Goudy Bold,* and many others, are original designs or adaptations by Morris F. Benton, head of the designing department of the American Type Founders Company. The drawings, the tedious experiments, the making of patterns and cutting of matrices, and the creation of a demand for each design by means of specimen pamphlets, required expenditures of many thousands of dollars, yet all these designs have been copied. It is Nelson's principle never to take any design that belongs to another, even though Congress refuses to protect art designs against such appropriations — protection that nearly every civilized country, except the United States, gives to original type designs. The protection of art designs is demanded and has been refused to the Design Patent Association, composed of manufacturers such as Gorham, Cheney, and some three hundred other more or less eminent creators of designs for their art manufactures. Prior to the Great War unsuccessful applications for protection were made to several Congresses, though the Patent Office invariably supported the petitions. However, in 1917, the Patent Committee of Congress voted unanimously to report a bill favorably, and the Senate Patent Committee had the bill before it when war was declared against Germany, and this measure, as well as many other useful measures, was set aside indefinitely.

* * *

Robert Wickham Nelson was born in the village of Granville, in Washington county, New York, on September 20, 1851. On his mother's side he is of early American lineage and British descent. His mother's ancestor, Richard Edgerton, settled in Norwich, Connecticut, as one of the seven proprietors in 1660. His father, who was of Irish descent, had learned the jewelry trade, but became a local preacher and farmer. After receiving a high school education at Schenectady, Nelson was first employed as a druggist's assistant. At the age of nineteen he went to Chicago, in the spring of 1871, where with his twin brother he engaged in the coal business. This business was continued by his brother until his retirement in 1921. In 1877, at the age of twenty-six, Robert Nelson purchased a small printing outfit and started a small weekly newspaper, the *Phoenix*, in Braidwood, Will county, Illinois. The *Phoenix* had eight pages, only one of which was composed in Braidwood. The eight pages were printed by James H. Ferriss in Joliet, and these eight pages were circulated by three other *Phoenixes* in Will county and one in Cook county. Through these contacts a partnership of Nelson, Ferriss & Co. was formed, Horace Baldwin being the third member, which established the Joliet *Daily News*. This newspaper was consolidated with the Joliet *Republican* several years ago and is now issued as the *Herald-News*, a very prosperous paper.

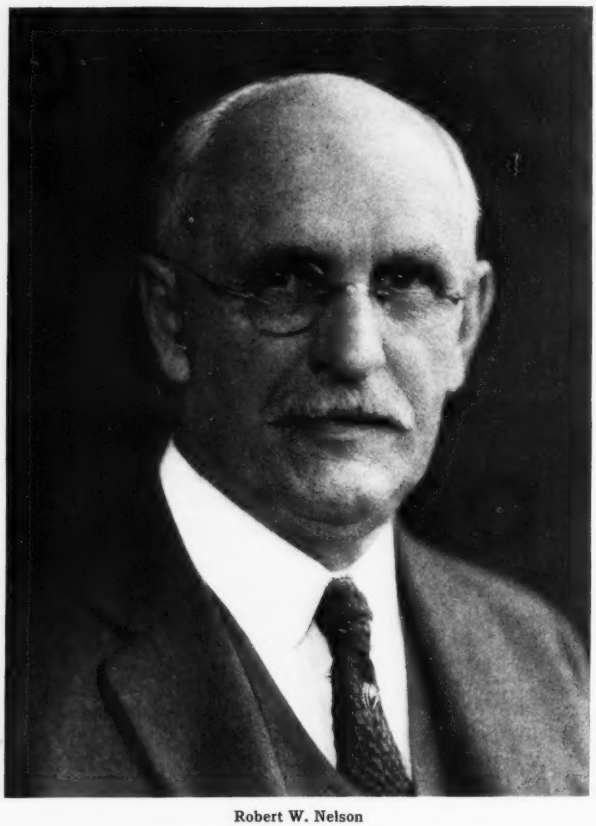
In 1881 Nelson returned to Chicago and started a ready-print business — Nelson's Ready-Print. At this time he made the acquaintance of O. J. Smith, afterwards better known nationally as Major Smith, proprietor of the Chicago *Express*. These venturesome young men, with G. W. Cummings, decided to go into the business of supplying to publishers of weekly and daily newspapers stereotype plates of articles of current interest, fiction, and of late news. The device used was Nelson's, who had patented a base to make the base and plates type-high. It was more advantageous to country publishers than the ready-prints were. Nelson assumed charge of the sales department; Cummings was business manager, and Major Smith was editor. The name chosen was the American Press Association. It was an immediate success. In its most successful period its capitalization was $1,600,000, but the original capital was only $3,000, contributed by Major Smith. Major Smith was president, Nelson vice-president, and Cummings secretary and treasurer.

Smith was an able editor, and the literary matter and illustrations supplied were of high character, far superior to anything procurable in the ready-prints. Eventually the best writers and illustrators of the day became contributors. The plates were cast from types frequently renewed, and gave clear and sharp impressions. The typographical style was equal to that of the best metropolitan periodicals. The first publication area had Chicago for its center. When the Chicago plant was systematized and sufficient business had been secured by Nelson, who personally toured the territory, he made his headquarters in the field, establishing publication centers in Cincinnati, St. Louis, New York, Boston, Buffalo, St. Paul and Des Moines. Ultimately twenty publication centers were established, but in personally establishing those we have mentioned Nelson became acquainted with the publishers in a wide area,

*Variations of normal weight designs, such as bold, condensed, expanded, etc., with their italics, are not mere thickenings, condensations or widenings of the parent design. They require to be re-designed, while preserving the family likeness. This is difficult work, and the originator of the parent design rarely has the ability to do it satisfactorily. Morris Benton is a master in producing these variations.

and gained a close acquaintance with printing and publishing conditions such as few, if any, other men had the opportunity to acquire. The headquarters of the American Press Association were moved to New York. In five years the originators had acquired moderate fortunes, while elevating the style and literary character of thousands of newspapers. The great city newspapers did not regularly command the use of literary material of equal merit.

Nelson now enjoyed a short period of comparative ease, but in 1886 he became interested in the Thorne typesetting machine. There was at that time need of a typecasting machine, and undoubtedly the Thorne was the most practicable one invented. But for the introduction of the linotype machine in 1890 the Thorne would have found an extensive world-wide market. Doubtless if in 1886 Nelson had known as much about the linotype machine as he did in 1890 he would not have purchased the Thorne. However that may be, it is a fact that, as developed and marketed by Nelson, more Thorne machines were being sold than any other typesetting machine, and the demand for it continued from 1886 until 1910, over two thousand being sold. In 1887 Nelson exhibited the Thorne machine in England, where a number were sold, and were also sold in Australia and New Zealand. In December, 1893, the Thorne Typesetting Machine Company, which at the time was the most extensive purchaser of the American Type Founders Company's types, was taken over by the latter company. A few years later the Cox Typesetting Machine Company, in which Barnhart Brothers & Spindler held a controlling interest, was merged with the Thorne company in a new company, under the title of The Unitype Company. Some changes were made in the Thorne machine, which was then renamed the Simplex. It is now obsolete.



Robert W. Nelson

In the preceding article an outline history was given of Nelson's connection with the American Type Founders Company. It remains now to describe the man.

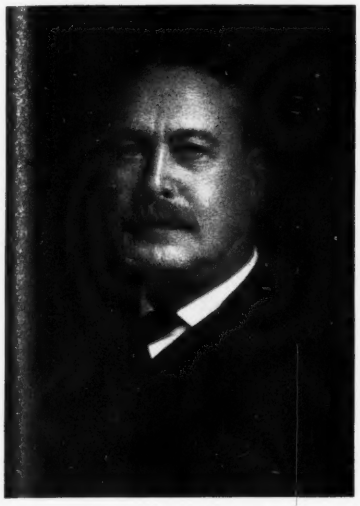
Firm in principle and yet tolerant of all men's limitations, Nelson, by moral force, poise and courtesy, instils in his associates in every relation of his life, and particularly in the personnel of his company, loyalty, energy, enthusiasm, and, none the less, discipline. He is distinguished by foresight and executive genius. Reserved as to his ultimate objectives, his acts and decisions are not always explicable to his subordinates until an objective has been achieved, when suddenly all is made clear that was obscure to those who had not comprehended the drift of the orders or policy they were carrying forward. He never retreats from a difficult condition, but meets is courageously. His decisions are quick. He is a personification of justice, is patient with and considerate of all men, never arbitrary, never allowing self-interest to obscure the merits of the case of the other man in any negotiations, and never given to overstatement of his case. He makes friends because it is his habit to be friendly, yet no one is less given to sentimentality. In an industry in which many competitors have been unsuccessful, among them all he has no personal enemy. In their difficulties he was their ultimate friend, and they have, without exception, reciprocated. He is wise in his business and as an adviser to others, and all who know him look up to him and follow him confidently. It is refreshing to be able to place among these narratives of inventions and of inventors this appreciation, based upon many years of intimate association, of high moral qualities allied to eminent abilities.

Nelson is a man of penetrating vision. Two instances will serve to illustrate his unusual mentality. A bookish member of his staff suggested to him the forming of a library relating to typography. The suggester had in mind a library of perhaps half a dozen book cases, placed in his own office. In a few days, to his surprise, Nelson took him into a room seventy-five feet long by fifteen feet wide and asked him if it was suitable for the proposed library. Nelson had a vision, far beyond that of the suggester, of the present Typographical Library and Museum, which has won international fame, and has grown even beyond Nelson's expectations to be the most complete in the world and will shortly be enlarged to a room twenty by two hundred and fifty feet.

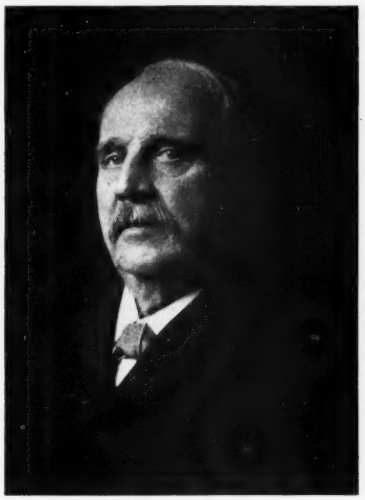
On another occasion a former employee, William M. Kelly, came to him with a proposal to make a printing press of an unusual character. After a short debate the idea was approved. When the drawings were completed, Nelson said that he wanted a " family " of such printing presses to go with his type families. More than three years elapsed before the first press was ready for sale, after a period of expensive experimentation. That was several years ago. The first press is now famous as the Kelly automatic flat-bed job press. There is already a Kelly press family of three. A factory of 250,000 square feet has just been completed in which to make these presses. Present to Nelson an idea and, without hesitation, if it is a good one, he seems to visualize it as a completed thing. He has made many such far-reaching and ultimately successful decisions.

As head of any of the larger industries Nelson would have achieved world-wide renown, but not in coal, or steel, or railroads is there a position quite so difficult as that of managing the American Type Founders Company. It has the output of a major industry, yet has to manufacture and distribute that output in retail fashion. There are literally a million and more things to be made and carried in stock to meet the multitudinous necessities of the printers. There are thousands of orders daily that range in cost below a dollar. An order for types to the value of $1,000 is a " big " order. An order

amounting to $5,000 of types is an extraordinary event. Every printing house in North America is a customer, and expects and receives quick deliveries, wherever it may be located. To lead the type fashions, designers must be impelled to think years ahead. No other business has such a burden of detail. It is this detail that has been fatal to the mentality of many typefounders, by becoming lost in it. Nelson has maintained a clear view of the typefounding industry in spite of its retail



JOSEPH WARREN PHINNEY.
Who first made the American Type Founders Company the leader of type fashions.



HENRY BARTH.
Inventor of the Barth automatic typecasting machine, combining five previous processes in one.



LINN BOYD BENTON.
Whose inventions have been indispensable to the success of several other great inventors.

character; it is to *sell* in pounds and yet never to fail to *think* in tons.

Nelson's policy was exemplified in the disasters in which Baltimore suffered heavily and San Francisco was destroyed. The American Type Founders Company was making types and other materials in each city. Its foundries and all its stocks were totally destroyed. Receiving telegraphic news of the San Francisco disaster, Nelson instructed his manager there to prepare to receive unusually heavy stocks of types, machinery and materials. Stocks were sent in from the Los Angeles, Portland, Seattle and Spokane branch houses. The Miehle Printing Press Company, whose Pacific Coast agency the company then held, received telegraphic orders to ship all available presses. Similar orders were sent to Chandler & Price, to the Hamilton Manufacturing Company, and to other suppliers. Within a week train loads of printers' requirements were moving towards San Francisco. The thought that this was purely in the interest of the company may occur to the reader; but let it be remembered that for a long time after the fire there was grave doubt whether fire insurance could be collected, in view of the earthquake phase of the disaster. In hundreds of instances the credit of printers rested upon the long delayed decisions of the various insurance companies. One of Nelson's first telegrams was an order to give credit to all customers whose credit had been good on the eve of the destruction of their plants, and who wished to reëstablish themselves. That action was not to be justified from a banking point of view. Credits in San Francisco were in general very uncertain. Nelson had displayed faith in the recovery of San Francisco and its printing industry. He joined his company's fortunes with theirs, without hesitation — rashly, yes! — but, as it turned out, victoriously. Nevertheless it was some years before all of this enormous investment in San Francisco's recovery was repaid.

So it was in Baltimore. While the fire was raging, Nelson arrived and took charge, ordered in ample stocks, extended credits on the basis of past performances and was the greatest helper of the printing industry of the city in its extremity.



MORRIS FULLER BENTON.
Chief type designer of the American Type Founders Company. A majority of the type designs now used by American printers have been either improved, adapted from ancient sources, developed from inferior designs or originally designed by him.

Nelson holds that his success is dependent upon the prosperity and growth of the printing industry. To promote the prosperity of printing is his purpose. He supports every endeavor to that end, no matter from what source it springs. He is an ally of all the printers.

Nelson's habit is to invite the cooperation of his managers. He is democratic even to the degree of humbleness, making no effort to sit at the head of the table, though quickly enough his seat does become the head. He has a keen knowledge of men, and has the capacity and the desire to put them in the way of developing their various talents. His most notable associates are Joseph W. Phinney and Linn Boyd Benton, and, in former years, the late Henry Barth.

* * *

Joseph Warren Phinney, now first vice-president and assistant general manager of the American Type Founders Company as well as manager of its Boston house, was, before the formation of that company, one of the principal figures in the typefounding industry, having succeeded to the place of Thomas MacKellar, upon the latter's retirement, as the chief authority in the selection and development of desirable type faces. Phinney was born in 1848 on the island of Nantucket. Of English origin on the paternal side and Scotch-Irish on the maternal, the Phinney family settled at Barnstaple, on Cape Cod, in the seventeenth century and have since clung to that part of the world. Phinney's great-grandfather took part in

the battle of Bunker Hill and lost his property by British confiscation. His grandfather Phinney carried a musket in the war of 1812; his father enlisted for the Mexican war; while he himself, although under sixteen, enlisted as a soldier in the Civil War. Before his enlistment he had worked in a printing office in Sandwich, and upon his return, in 1865, he continued his apprenticeship for a short time in the office of C. A. Hack & Son, in Taunton, Massachusetts. Leaving Taunton he traveled in the South and West, working his way as a compositor in the chief cities, until 1868, in which year he arrived in Boston to find work with Rand & Avery, at that time the largest printing house in New England.

He left that employment to take charge of the specimen printing of the Dickinson Type Foundery, a position which gave him leisure to acquire a practical knowledge of typefounding. He brought out at various times several specimen books, rivaled only by those of Thomas MacKellar. They are models of good printing and notable for their fine literary merit. He so well applied himself to the interests of his employers that he was made sales manager, and from that time exercised the chief authority in the production and improvement of type faces. Contending against the unprogressiveness of the proprietors, he quickly became the chief personality of the establishment, making it necessary for the company to take him into partnership. This was in 1885.

In 1892 the Dickinson Type Foundery was sold to the American Type Founders Company, of which Phinney became a director. One of his close friends was Robert W. Nelson, and in the dark days of the seemingly impending ruin of the American Type Founders Company it was Phinney who persuaded Nelson to study the condition and prospects of that company, and finally not only to accept its management, but to invest in it. As things turned out, this was the greatest service any man could have rendered to that company. In the preceding article Phinney's invaluable services in making his company the leader of type fashions have been recorded. Since the plant of the Dickinson Type Foundery was moved to Jersey City, Phinney has not maintained his previous close connection with type designing, but he is constantly consulted, and as an officer and manager, with seventy-six well spent years to his credit, he sets a high example to younger managers.

* * *

Henry Barth was born in Leipsic, Germany, on November 27, 1823. He died in Cincinnati on January 30, 1907. His father was a wholesale grocer in Germany. Barth was apprenticed to a machinist, and afterwards worked in that capacity in the famous typefoundry of Schelter & Giesecke in Leipsic. He then served a conscription period in the German navy. At the age of twenty-six, in 1849, he came to America, reaching Cincinnati in the same year. After a few trips as engineer on an Ohio river steamboat, he found employment in the Cincinnati Type Foundry. At that time Cincinnati was the principal city of the West, and its typefoundry the most extensive. In addition to type, it made printing presses, cases, stands and other materials, and had most of the trade of the Mississippi Valley, as well as of the growing West. Barth soon became mechanical superintendent. He developed as an inventor. He made the first cylinder presses in the West. He invented a number of special machines for a Cincinnati manufacturer of playing cards, which aided in making Cincinnati the center of that industry. In 1861 he was elected president of the company owning the Cincinnati Type Foundry.

In 1870 he invented and put into use the double casting machine. This was an extension of the Bruce typecasting machine, carrying two molds and two matrices, and discharging two types at each complete movement of the machine. His attention continued to be directed to the improvement of the typecasting machine, until in 1885 he patented his highly successful automatic typecasting machine, which casts completed types three times quicker than the Bruce machine, employing only one man for two machines, while after casting on a Bruce machine at least four other operations, employing four persons, were required to complete a type. The range of the Barth machine is greater than that of any other casting machine — from en set of 3-point (3 by 1½ points) to 144-point en set (144 by 144 points).

Barth was also the first to make a lead-shaving machine, and to sell shaved leads. Long before offset printing was exploited by Rubel, Barth made offset printing presses to produce cheap American flags by the millions. During the Civil War he invented a machine for casting bullets and received large contracts for supplying bullets. He also invented and made the famous Army Press, which was used at all headquarters of the federal armies, and was afterwards used extensively by publishers of small weekly newspapers.

The Cincinnati Type Foundry became part of the American Type Founders Company, which thus became owner and exclusive user of the Barth patents and secured his services as a director and expert. He excelled more as a machinist than as a typefounder. As a typefounder his best achievement in types were the extremely useful and beautifully designed Cincinnati borders on half-nonpareil, nonpareil, nonpareil-and-a-half, and pica bodies. These borders had solid corners, cast as corner quads are cast, this being the first use of that idea in borders.

* * *

A biography of Linn Boyd Benton was printed in the October, 1922, issue of THE INLAND PRINTER and need not be repeated here. In it the vital importance of the Benton punch and matrix engraving machine to all the composing machines was explained; but it has never been disclosed until now how nearly the composing machine manufacturers came to being deprived of the use of the invention. Having achieved his purpose of cutting thousands of punches for his "self-spacing" types, Benton seems to have had a limited idea of the commercial value of his invention. He offered to sell machines to competing typefounders, but they were skeptical and none would buy. The typefounders were seemingly the only possible purchasers, for at that time neither the public nor the typefounders knew of the efforts of Mergenthaler and of Lanston. Benton next offered to sell the patents and exclusive control of his invention to MacKellar, Smiths & Jordan, the wealthiest and most extensive typefounders of that period. That firm was receptive to the proposition; a price was agreed upon; but Benton had stipulated for the use of one machine in his own typefoundry; this the prospective purchasers would not concede; Benton was firm, and there was no sale. In a few years a buyer for the machines came forward — the Mergenthaler Linotype Machine Company. Had MacKellar, Smiths & Jordan bought the exclusive control of the Benton machines and refused to sell them, the composing machines would have been deprived of sufficient supplies of matrices until Benton's patent expired in 1901. That would have been a wait of eleven years, for no other method than Benton's has yet been devised for cutting the steel punches by which matrices are driven.

* * *

So here these histories end. All things have worked together for the good of the printing industry, with only one blot on the record, which will be removed when legal protection is given to type designs. The composing machines have greatly benefited the compositors, to whom they once appeared to be utterly calamitous. The typefounding industry has been put upon a higher plane. Printers are better served. Printing is more esteemed and will have a more influential and profitable future because of these developments. Let all of us give honor to whom honor is due, from Gutenberg to the geniuses of our day and generation.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The Small Paper's Best Solicitor

"You want a subscription solicitor? Why don't you get out and do the soliciting yourself?" Thus answered one of the most successful small-town newspaper publishers when a younger man, desirous of knowing how best to increase the circulation of his paper, put the question to several publishers who were talking shop.

"Why, I never have time to do that," replied the young man.

"Yes, you do," said the older man, "if you just think so. I have done it for years, and I've been as busy as most men have been in making my paper a success. How do I do it? Well, in our very pleasant fall and spring weather we generally have good roads and it is a good time to see the farmers. After we get our paper out, which is on Thursday mornings, I get plenty of copy on the hook to keep the machine going for a day or so, and then Friday morning I start out on a well planned route which I can cover in one day or a little more. I have my list in my pocket in handy form, so I will know who my subscribers are and what they may owe, or when their subscriptions expire. I also have a list of those on the rural mail route who do not take my paper, and then I head for these, stopping along the way to see and chat with old friends and patrons when convenient. From these latter I also get information about the other persons I wish to see. I have frequently seen thirty of my farmers in a day that way, and usually bag a number of new subscribers. By following this practice through the weeks of fall and spring, I realize double the number of new subscribers that may be lost by removals, death, or other means during the year, and it keeps my list built up, well collected and fresh all the time. I have also accomplished in this manner something else that is valuable, and a thing which can not be hired or acquired in any other way; that is, an acquaintance with my territory, the individuals in it, and their actual circumstances and surroundings. If you can tell me how you can beat this plan for keeping up a small-town newspaper it would be worth a lot to hear about it. But I don't believe you can beat it, and I know if you are any good you can carry out this plan."

There is conviction in that sort of statement. The young man stopped shaking his head and began to think, and later we heard him muttering to himself as he stood in the shade of the trees near-by, apart from the others. When this young fellow had withdrawn from the group of newspaper men the older man went on for the benefit of those listening:

"It makes me tired to think how some of the younger generation of would-be newspaper men get the idea that they can't do anything themselves if it takes them any extra time, and how they want to hire this and that sort of man to get business for them. I have been in the business for over forty years, and I am in it now because I like it and like to work, and not because I have to be in it!"

"You certainly gave this young man some good advice," remarked this writer, "for we all know you have the best newspaper in a town the size of yours anywhere."

"Yes, I have a good newspaper and I am proud of it. Let me tell you another thing — we don't have our linotype standing idle half the time for want of copy, either. There's more time and money wasted by some of our small-town publishers in idle machinery than in anything else. Some of them get their paper out and then let the machine stand cold until the next Saturday or Monday before they start it on copy for the next issue. That to my mind is foolish, and is also a confession of laziness on the part of the editor. We have a seven-column paper and in every issue we have twenty columns of correspondence from all parts of the district. We set usually over sixty columns of type for each issue, while in the average paper of the smaller town you will find about fifteen or twenty columns altogether in home-set matter. Boiler-plate is so handy, and some of it coming in free, that these lazy editors would rather use it than work a little extra time getting together good local matter to keep the machine busy, even though it wouldn't cost them a cent more to have the machine producing all the time. Some of these editors of today don't know what work is, or they would get out better papers and have bigger lists than they have."

"But some of us can't have as much correspondence as you have, and what we get does not come in so that we can set it just as soon as the preceding issue is out," argued one of the listeners.

"We don't rely upon correspondence to keep the machine busy," replied the veteran. "There are plenty of other ways to get good material — in the news dispatches of the dailies, in exchanges, in editorials, and in hundreds of other ways. If you scan the daily dispatches with care you will usually find much of it has some local application, or may be rewritten to interest your own locality. Half you younger fellows never see that. And then many of you never try to write editorial matter. That is a mistake. While ours is a Republican paper, we are independent enough to disregard politics in most of our editorial pages, and there is scarcely a town in our county or a meeting of our County Board that does not furnish subject matter for interesting editorials every issue. Comment from exchanges is about as good as anything, provided you use good selection and care, and sometimes with a heading or a comment that will add to its interest locally. We have a women's department that has been successful, and it furnishes copy for the off days, as you call them. Then there is the county and town official matter, and all that. Why, man, you could fill the copy hook and keep two machines busy if you wanted to work hard enough. But you can do it without much extra time if you care to. The main thing I am preaching is that editing a newspaper or managing one in a small town is not a sinecure, nor is it a three-day-a-week job. It is a seven-day job every week,

with time enough off for usual recreation. And don't forget that there is also time for effective soliciting of subscribers and business all the while."

Give Liberal Local Advertisers Attention

Without favor or flattery, at times with mild criticism of newspapers and their advertising methods, a department store advertising man speaking at a newspaper meeting paid newspapers the compliment of being the best and most convenient advertising medium his store uses. He stated that on opening up a new branch in a live city his store sets aside four per cent of each month's gross for advertising purposes, and on becoming well established continues its advertising appropriation on that basis as a good business proposition. Not all this is used in newspapers, as every form of advertising is used more or less, but the newspaper is the main reliance, and to this medium the store looks for its quick and permanent results. He condemned the block or combined advertising pages as worthless, and stated his firm avoided such advertising unless for other reasons than direct results it became necessary to do it, and then this was charged to donation account and not to advertising. His advice to the smaller newspapers, dailies and weeklies, is to study advertising more and work with the merchant, not as advertising writers — these he often found more of a nuisance than a help — but he thinks the newspaper advertising department can give more attention to display, style, form and position of its advertising and gain for all of it a more artistic appearance and for the advertiser better results. Not being a newspaper man, this speaker had no false notions about the newspapers' rights to the larger share of advertising done by his firm. His ideas were based upon the cold, hard facts of business, and his advertising was placed and paid for as so much goods purchased for which the firm wanted all it could get for its money.

It sometimes helps as a part of newspaper convention programs to have such a man appear and talk sense, without flattery, and without favor. When advertising from big stores or firms comes easy and without solicitation, publishers and their advertising men are inclined to take the copy and hand it in without special attention and without orders for careful composition and good position, thus possibly disgusting the advertiser with his purchase of space and driving him to a use of other forms of advertising. That doesn't pay either the publisher or the advertiser. This little talk along this line may be uninteresting to a lot of our readers, because they do not regard it as of great importance. But, gentlemen, an advertising man who buys thousands of dollars' worth of newspaper space and other advertising each year becomes a cool, calculating proposition to be studied, and his angle of this matter is worth noting. It never pays to neglect or slight the man or the business that comes to you without effort and without demand for special attention. Such may be the ones who most value your consideration and your efforts to give them all you can for their money. The acquaintance of the advertising man of any big firm, and an occasional visit with him, is worth the time of any newspaper advertising salesman.

Observations

Comes now August and the low-pressure time of year in newspaper offices generally. Vacations, hot weather ennui, debilitation, or whatever you want to call it, always August is the same in most American localities, and the newspaper that can hold up its volume in August is the exception rather than the rule. But in many good county seats and small towns it can be done, if there is energy stored around to make it so. Celebrations, conventions, picnics, fairs, chautauquas, excursions, races or other entertainments, including pleasure resorts, offer potential business for the newspaper that is able to work it at the proper time. Pages and special forms of advertising are always appealing to business at such a time, because nothing pleases other business more than to make it possible to keep up its own volume during the lull of late summer. It is therefore a gain for both newspaper and patrons if something more than ordinary can be jarred loose. The opportunity is worthy of the attention of the "boss" himself.

A writer in one of the great magazines presumes to tell his uninformed readers that "the country and small-town weekly newspaper has been largely wiped out" of existence in recent years. The figures he quotes are as follows: "In 1900, when the population of the United States was 75,994,575, there were 2,215 dailies and 14,455 weeklies. They grew in number till ten years ago, and then began to die out, be consolidated or be taken over by newspaper chain systems. Today our population is 110,000,000 and we have, altogether, 2,036 daily and Sunday newspapers and 14,300 weeklies. Of the weeklies it is estimated that four-fifths of them are now periodicals of general or specific nature — fiction papers, theatrical papers, trade papers, motion picture papers, radio papers, and the like." Just think of the provincialism of the big-town guy who pens such stuff. While there has been some reduction in the number of small-town weekly papers, they have not been "largely wiped out," when the records show something like 13,000 of them still popping along on high, serving their local communities as no other news service on earth can serve them, and as a rule supporting editors and publishers who are the biggest men in their communities from every public service standpoint. The very smallest communities that have had good newspapers are suffering from business changes brought about by the automobile and rapid transportation, and the newspapers there go down with other business, but every growing and thriving town of the country still has its newspaper and the community spirit is right behind it. The cities may be left to the dailies and trade papers, but in imagination only is the country weekly "largely wiped out."

In all States where newspaper associations are organized on a business basis, with paid field managers, or where the unsalaried officials are striving to make the organizations permanent and of real value, demand seems to be growing for more attention to advertising — national advertising. Such a demand is now made in New York State, and several other eastern States have that feature of organization in mind more than any other. It is entirely practicable and possible. Field managers or secretaries, if given the complete coöperation of members, can arrange to represent their newspapers among agencies and wherever advertising is to be placed. It would be of the greatest value to these newspapers to have some one always talking, arguing and pointing the way to the local or community newspapers as the best direct way to the consumer who buys. Having in mind some actual experience along this line, however, we must say there is a great deal of education of newspaper publishers as coöperators yet to be done to make any such plan a success. The first chart for the beginner in newspaper organization to study must be one of rates, space rates. He must learn the cost and value of his space, and make a rate that will stick and stand through all assaults. He must make the field manager or secretary the custodian of such advertising rates and permit no change of any kind without his knowledge and agreement. The everlasting integrity of any association list of rates must be first. Advertising pirates and rate cutters are as clever as Satan, and quite as active. Then, chances for misunderstanding are frequent, when the publisher himself creates confusion in the matter of rates. For instance, political advertising. A field manager may have carte blanc in this kind of business, but a politician does not believe it. He gets an advertising agent who goes after the newspaper's local rate direct. The local rate is

quoted this agent, and the advertising is placed over the head or under the feet of the field manager who has been quoting the outside or foreign rate and sticking for the business on that basis. Until such business, and all of it, can be placed with the field manager he can not fairly and finally represent the newspapers in the outside advertising field. When this point is realized, then there is time to talk of other important features of such organization.

Review of Newspapers and Advertisements

By J. L. FRAZIER

Houlton Times, Houlton, Maine.— Makeup is excellent on both first and "inside" pages. The printing is away above average, practically perfect, in fact, and appears to still better advantage because machine-finish paper was used instead of the conventional news-print. Considering the physical excellence of the *Times,* to say nothing of the fact that it contains considerably more news than most papers of its class, advertising space should command a good rate, for its publicity value is about one hundred per cent. While the advertisements are not stylish, they are good, thanks to simplicity of arrangement and restraint in display.

Bemidji Sentinel, Bemidji, Minnesota.— Every day in every way your paper seems to be getting better and better. Indeed, were it not for the slurring on one side of the sheet, which is difficult to control, we'd say, "hurrah." The first page is a crackerjack, but good first pages are more common than good papers throughout. For that reason the effect of "pep" suggested by the *Sentinel's* advertisements strikes us most favorably. Sometimes the borders are too black, when, for instance, twelve-point rules are used, and sometimes they are "spotty," like that around the Barker space, but the good points so far outweigh the bad features we do not hesitate in applying the O. K.

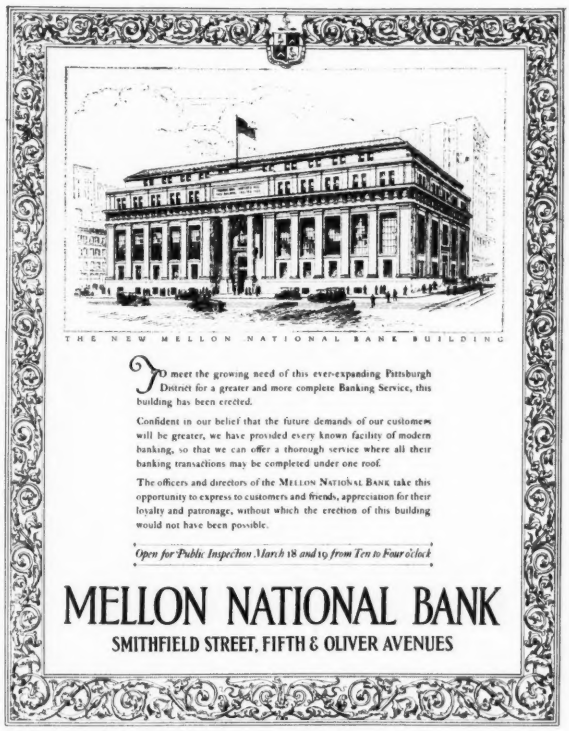
Ida Grove Record-Era, Ida Grove, Iowa.—Truer words were never written than those in the headline of the feature article on the first page of your issue of April 23, a forty-eight-page special Farm Bureau edition. They are: "This Special Edition of the *Record-Era* Is a Shining Example of Coöperation." It is surely a wonderful issue. The business men took large spaces and your ad.-compositors gave them lively and forceful, good-looking advertisements, many of which fairly sparkle. All things considered, it is the best issue among those we are giving the once-over this month. All features are excellent, but the advertisements are most excellent, even though some of the types are not the best. The fact that the old faithful, Cheltenham Bold, dominates, helps a lot, giving the paper, as it does, a measure of uniformity. It is the forcefulness of the display and the clarity of the advertisements generally that enthuses us, however. The presswork is excellent and the results achieved in printing halftones on ordinary news-stock are delightful to behold.

Hertford County Herald, Ahoskie, North Carolina.— We presume every copy of your fifteenth anniversary special edition was printed on the smooth paper: if so, it was surely commendable. The issue is one of the finest small city newspapers we have ever seen; it's a thoroughbred, too. This comes from the use of one style of display type throughout; we don't find a line of display in anything except Cheltenham Bold, which is mighty refreshing in view of the many and often utterly unrelated type faces used in most papers we examine. Although many of these other papers are good in spite of such mixtures of type, they would be better if only one style of display were used. We are showing the first page and one of the "inside" pages to demonstrate this "thoroughbred" idea a little more effectively to readers whose compositors are traveling from case to case to find a font, among the many perhaps, where a lower-case "g" in the sixty-point size is obtainable. Papers operating on that basis look like the "melting pot," and most of the type in them ought to be dumped into the metal pot. Beauty, effectiveness and economy all result from the standardization of a newspaper's type equipment.

Tri-County Record, Kiel, Wisconsin.— Our compliments are extended upon the interesting and well balanced first page of April 17. There are just enough headings, of good sizes and in sufficient variety, to make the page look lively and yet retain an inviting appearance. The printing is excellent and the advertisements, of which there are several large ones, are unusually effective in arrangement and display. The border around the Sell Brothers advertisement, made up from twelve-point solid circular units, is not pleasing, although its strength as a result both of its dense tone and the fact that each unit is a force of attraction in itself will undoubtedly attract attention to the space. We believe, nevertheless, the effect is too ornate and that while attracting to the space it will detract from the type inside it. The border around the Prange advertisement is also decorative, but not too ornate; it has the effect of dressing up the advertisement, while marking its limits, and is not objectionable. Over the long course, plain rules used consistently throughout a paper make the best borders. We must keep constantly in mind the fact that a paper popular with its readers means a more effective advertising medium, and that an inviting appearance, with an adequate amount of interesting news in readable form, is most effective in wooing the reader's interest.

Fergus News-Record, Fergus, Ontario.— In the main your paper is satisfactory, but minor changes would effect considerable improvement. A little more care should be exercised in writing the copy for the heads so the lines would be as near the same length as possible. Symmetry in display headings is essential to a good first page makeup. With one line of a drop-line section almost filling the column and another very much shorter the appearance is bound to be bad. This difference of length is not pronounced in your paper, but most of the important lines in the heads are too short. A good length is four-fifths of the column width. The print is too pale on the copy we received, so none of the paper's good fetaures show to best advantage. The major display of several advertisements is not only smaller than the signature lines, but is sometimes in light face when the display at the bottom is in bold type. The heavier display should be at or near the top, not only to balance the advertisements from a physical standpoint, but, because the largest display is a guide post, to direct the eye where reading begins rather than where it ends. Paneling a head, as in the advertisement of McGregor & Cameron in the April 3 issue, does not make so effective a display as would larger type. Furthermore, by eliminating the panel in this case — and in every case like it — the display could not only be made larger, but the body type, too. The distribution of white space is too irregular in the Templin display. We should like, of course, to see plain rule borders used throughout the paper.

TELEGRAPH PRESS, Cincinnati, Ohio.— On the whole the *Catholic Telegraph* is very good. The first page is well arranged and presents a lively and interesting appearance, to which the use of three-line plain initial letters, opening major items, contributes. Their use is responsible, on the other hand, for a



Handsome and impressive page newspaper advertisement by Arthur C. Gruver, Pittsburgh, Pennsylvania, demonstrating the value of a good border and characterful illustration in harmony.

"spotty," somewhat glaring effect that we "felt" at first glance. Whether the virtue outweighs the fault we are not ready to state, but, manifestly, you have sacrificed in one respect to gain in another. On the whole, however, the page is unusually good, far better than average. Word spacing inclines toward being too wide in most of the display heads and the secondary deck of the No. 2 headings seems a little too small. The printing is excellent, as are also the larger advertisements, while the small inch and two-inch advertisements, although crowded and without borders, are all that could be expected. They are as good as they probably could be made from a publicity standpoint, but, as you probably realize, "not much for looks."

EARLE SAMPLE, Weiser, Idaho.—The two-page spread for Northam & McCann is not so bad from a publicity standpoint, by which we mean it doubtless brought good results in connection with the special sale. We believe it would have proved more resultful if it were better typographically. Despite that, however, there is the pride and satisfaction that come from a piece of work well done, and, so, we should strive to make every advertisement as good looking and effective as we can. While the fact that so many different, and sometimes incongruous, type faces affect the appearance of this two-page advertisement adversely and, while crowding, particularly of display lines, contributes toward the same condition, the most pronounced weakness, as you have suggested, is the far too great length of line of the introductory matter. Even in three columns across the two pages the lines are too long in relation to the size of type employed and the difficulty of reading is aggravated by the fact that this introductory matter is composed wholly in bold-face capitals. The problem was to so arrange the matter below in order that the measure to be occupied by this introductory matter would be narrower. The only way to accomplish this would be to place in the upper corners of the ad. some of the

matter now in the panels below. These, with the display panels already there, which should be moved inward, would reduce the width for the introduction, while making more room up and down, as would be required with the matter set in a narrower measure. Remember, aside from the fact that the lines are too long, capitals are hard to read, so we urge setting such matter in lower-case of which a larger point size is possible than with capitals. The printing is excellent.

ORVILLE C. CORNING, Erie, Kansas.— For a work of its kind the advertising mailing folder for the Olsen Mercantile Company is quite satisfactory. The consistent use of one style of type for display would improve the appearance,



CELEBRATING IN THIS EDITION OUR FIFTEENTH BIRTHDAY ANNIVERSARY

Hertford County Herald

A PAPER WORTH WHILE

Volume XV. Twenty-Four Pages Ahoskie, North Carolina, Friday, May 2, 1924 First Section No. 1

AHOSKIE TO WINTON WILL BE A CONCRETE ROAD MR. HART SAYS

First District Commissioner Says Bids Will Be Advertised After Letting Scheduled May 20th

HIGHWAY WILL BE OF THE STANDARD WIDTH

No Balloon Stone Will Some Have Bonds to Complete Cogs In the System

Take Final Steps To Get A Fair Started

The "Faithful" Matter Over Hints and Talk. Decide to Start Ball Rolling

THE THREE COGS OF NEWSPAPERING

SECTIONAL VIEW INTERIOR HERALD OFFICE

Candidate Gerock Is President Of Class

FRIDAY WAS GREAT DAY FOR STUDENTS OF COUNTY SCHOOLS

Hertford County Standing Well Ahead In Matters Of Education

THREE COUNTY BOARDS MET IN WINTON MONDAY

TORNADO CAME CLOSE BY

COTTON CROP PLANTED

HARRELLSVILLE PERSONS ATTEND COLERAIN PLAY

Attractive first page of special "Fifteenth Anniversary" edition of the *Hertford County Herald*, Ahoskie, North Carolina. Note particularly that adjacent heads afford a contrast, as a result of which they stand out individually.

but, perhaps, you do not have enough type of the right sizes in one style. Here's where the advantage of a paper standardizing on one style of type comes in. Four cases of eighteen-point Cheltenham, for instance, are better than one case each of Cheltenham, Century, Caslon and Adstyle.

W. E. HUMPHREY, Smithfield, North Carolina.— Our compliments are extended upon the very satisfactory arrangement made of the first page, April 11 issue. The top heads are very good indeed, but the lines, particularly of the second deck, are crowded a little, as is also the space around dashes. Word spacing is not all it should be, but it is possibly expecting too much to hope for ideal spacing of rather fat bold-face type in the narrow measure of a single column. The two heads under the halftones ought to have a second section, as the jump from the rather large condensed "gothic" head-letter to the body type is quite too great and abrupt. Spacing is very poor in the small head at the bottom of the second column. One thing, the advertisements are lively looking, but the ornate borders set up sort of a whirl before the eyes that we are sure disconcerts all readers to a certain extent. We are sure the advertisements would be more attractive if plain rule borders were used. Cheltenham Bold and Bodoni display in the same advertisement is very bad.

Walkerton Independent, Walkerton, Indiana.— If it were not for the frequent recurrence of the heavy block (gothic) letter in display we would characterize the advertisements in your June 5 issue as very good indeed. Emphasis is excellent and arrangement is quite satisfactory. We also suggest that in spite of the fact that Cheltenham Bold Extra-Condensed and Extended have the same design features, mainly in serif formation, the great difference in shape makes their use together unsatisfactory. Many of the advertisments would be excellent if there were good harmony between the types, which is best insured by the use of one style for display throughout. The Kuppenheimer ad. is an instance of this point. Again, we urge the pyramiding of advertisements as a means of further improving the appearance of your paper, although the makeup on most of the pages is very good. While weak in spots, as though a cut which was too high had been run in the previous form, without changing the tympan, the print is nevertheless very satisfactory; at least we voice the hope that some day the average of all papers we receive will be as good.

VAN C. WALTON, Van Nuys, California.—The first page of the *News* for April 4 is well arranged. It is also "spicy." In form, the major headings are excellent, but, we believe, they are a little larger than necessary, while the smaller headings could be a little stronger with advantage to the page as a whole. In the main, the advertisements are good, too, but large blocks of body matter in bold-face type are bad. We appreciate the great temptation to use the black letter of the machine, but better the lower-case if it does seem a little small than the capitals, which, being less clear, are not so effective as the lower-case. In fact, now that we look closer, we find a great many places where the use of the machine has proved a handicap to the effectiveness of advertisements, because the body matter in them is too small. Let us suggest also that you pyramid your advertisements, as the effect of order which follows that manner of arrangement goes a long way toward making a paper attractive.

W. C. O'BRYANT, Pontiac, Illinois.— Since reviewing the *Pioneer* briefly in our July issue we have come across your letter of some time ago, which had been mislaid. As stated last month, the typographical appearance is very neat. We appreciate, particularly, the improvement made in the style of headings, as the roman is much more attractive than the gothic formerly employed. One opportunity for further improvement, of the first page particularly, lies in the fact that there are heads only at the tops of the four columns. The bottom part of the page seems bare and lacking in life. Small single-line headings over the short items there would help toward giving the page more pepper. Why not a small rather dark face head over all items except those that are avowedly personals appearing under department head? While the writer does not rate himself as expert in editorial writing, still he has been writing all his life, so,



CALUMET RADIO STATION WAS OPENED THURSDAY

ANNUAL DISTRICT MEETING WILL BE HELD MAY 16TH

Out Of Court!
A Drama In Four Acts
by
SENIOR CLASS
of
AHOSKIE HIGH SCHOOL
Friday, May 2nd, 8 P. M.
Admission: Adults - - 50 Cents
School Children - - - 25 Cents

BIG ONE CENT SPRING SALE
THURSDAY, FRIDAY, SATURDAY
May 1st, 2nd and 3rd
SOME OF THE SPECIALS
Jontel vanishing cream ..... 80c, two for 81c
Klenzo Dental Cream ..... 25c, two for 26c
Symphony Lawn Paper ..... $1.00, two for $1.01
Assorted Chocolates ..... $1.00, two for $1.01
Toilet Water, Violet Dulce ..... $1.00, two for $1.01
And many others. See circulars and windows.
COPELAND DRUG CO.
The Rexall Store
The Prompt and Efficient Pharmacy
We have the only Registered Druggist in Ahoskie or Hertford County
AHOSKIE, N. C. NORTH CAROLINA

DO NOT
Buy your next load before you examine mine and get my prices. I have a complete stock for Horses, Cows, Hogs, Mens and little Chicks.
S. E. DILDAY
Ahoskie, N. C.

JAMES ADAMS
Floating
THEATER
COLERAIN
Beginning Monday, May 5th
And Continuing Throughout the Week
Entirely new play will be produced every night. Different program from those staged during last run at Colerain. All clean, entertaining and full of pathos. Matinee on Saturday.
Colerain, Monday, May 5th and Entire Week.
Reserved seats may be secured in advance by phone, beginning Monday morning, May 5th, by phoning Box Office, Colerain.

A BUSY STORE IN A BUSY TOWN
Because we have tried to keep in tune with increasing demands of our customers and, if anything, to anticipate their needs in advance, this store can well be called "The Busy Store." It has kept us busy providing the service, goods, and quality demanded by the buying public.
WE SERVE ALL THE FOLKS
No matter what the customer wants of a character to be handled by the largest of Department Stores, "The Busy Store" keeps its stocks to the point where it can fill the needs. Everything for the Home and Everybody in It.
Also Grocery Department in connection
GEROCK'S
The Busy Store

Representative "inside" page from special twenty-four-page issue of the *Hertford County Herald*, Ahoskie, North Carolina. Display throughout this paper is consistently in Cheltenham Bold, which results both in a pleasing appearance and individuality. This idea is worthy of the consideration of every publisher, as far too many newspapers are lifeless and characterless as the result of the use of many and varied display types. Compare with the first page of the same issue.

possibly, his opinion has a little weight. That opinion is that the matter is ably written and that Mr. McGlashan is accordingly deserving of praise.

Sterling Sun, Sterling, Nebraska.— While the print and first page makeup of your issue for May 29 are satisfactory, the paper as a whole is not first-class. The main lines of the two-column news-heads on the first page are away too short. Read other reviews of this department where this feature is covered. The page advertisement for the Tourtelot-Barber Company is atrocious. Twelve-point rules in themselves are bad enough, but when, for lack of them, a printer doubles six-point rules the effect is worse, because of the ragged break where the rules do not come snugly together. Unsightly joints at the corners and where pieced together, are also bad. Little care is evident in whiting out the advertisement, it being crowded in spots with relatively large open spaces elsewhere. Besides, some of the type in this advertisement is ugly. Other advertisements are fairly satisfactory. Good type and pyramiding of advertisements will improve your paper.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Sprung Elevator Jaw Caused Damage

An operator writes as follows: "Some time ago I wrote you in regard to machine damaging too many hyphens, and enclosed postage for a reply by mail, which you were obliging enough to send. I want to thank you for your advice. After springing the back elevator jaw forward, as you advised, I have had no more trouble. I would have let you hear from me sooner, but was waiting to give it a fair trial. I have not had a pinched or damaged matrix since doing as you suggested."

Corrected Double Response

An operator writes: "In my previous letter I think I told you two matrices came down with one revolution of the cam. In your reply you said I should have somebody give the key a distinct blow while I watched the cam. I did this and found the cam made two revolutions. After this I cleaned every part from the cams to the magazine escapements, but this was of no avail. After finding that this did not help, I took out the keyboard key levers and smoothed the slots of the back plate (H-3), and this did the trick. As you probably remember the doubles occurred on the lower case 'e,' 'a,' 't' and 'o.' I thank you for your past favors."

Cause of Damage to Matrix Is Obscure

A publisher submits a matrix with the following letter: "We are enclosing a fourteen-point matrix, on which you will find all four corners damaged. We shall appreciate your advice in the matter."

Answer.—The peculiar nature of the bruises leaves us in doubt as to the cause. We suggest that you examine the space between the assembling guides in which the matrix moves after it leaves the magazine. There may be some projection or interference which causes the damage to the four lugs. As this appears to be a rather unusual injury to a matrix, we should like to know its cause if you are able to ascertain it.

Metal Fringes on Front Side of Mold

An operator encloses a sketch of how a slug appears before it is ejected, and writes: "I am having trouble with too much burr or fuzz forming on the outside of mold (front) each time a slug is cast. What will remedy this? I do not believe it is due to front mold wiper altogether, so if there is a remedy in the adjustment of the mold wheel through the eccentric, I should like to know about it. This excess metal makes a considerable pile under the machine and sometimes adheres to the mats and is carried up to the distributor. The illustration herewith shows how the face of the slug looks before it has been ejected between trimming knives."

Answer.— We suggest that you examine the mold for protruding screw heads and examine around the locking studs for metal, as well as in the locking stud bushing on vise frame. Also see that the right and the left hand liners do not extend beyond the face of the mold. See also if the pot lever spring lever yields about one-sixteenth inch when the pot locks up against the mold. To determine if the mold is locking tightly enough against the matrices you may proceed as follows: Close the vise jaw, start cams, and stop them just when the first elevator descends, insert a narrow strip of print paper between mold and vise jaw (this can be done by lifting the first elevator). Start cams and stop them the instant the mold advances. Lift elevator with the right hand, and with the left hand draw out the strip of paper from between the mold and vise jaw. If the paper comes out very freely and you note that the space is too great between mold and jaw, you may then adjust the mold slightly forward by the eccentric pin in mold slide lever. Loosen the nut and press the handle in the pin down a trifle, then tighten the lock nut. When this is done, test space between mold and jaw as before.

Give Method a Fair Trial

An operator who is dissatisfied owing to slowness in acquiring speed is inclined to blame the method he is pursuing. He asks our opinion and advice.

Answer.— We believe you are too hasty in judging until you have given the method a sufficient trial. Follow the present plan persistently and read your copy word for word; not a line ahead, one word at a time, and see if it does not help you. With any plan of operating it is best to sit with your back erect, not leaning against the back of the chair, and keep the fingers slightly separated with the palm of the hand quite close to the keys. Make the fingers move from the knuckle joint, but do not move the whole hand to strike key. This plan involves the use of less energy than any other method. Two individuals following the same method will not always have the same speed in a given time. You may yet outstrip your opponent. Focus your mind on the work and do not lose time by false motions. Keep practicing and remember that saving all unnecessary motions will bring speed. Hand space by left hand only, and keep the assembling elevator gate closed.

Plunger Sticks in Well

An operator writes for advice regarding a plunger which stuck in well and caused considerable trouble. He desires to avoid a repetition of this occurrence.

Answer.—This difficulty may occur even when the metal is kept up to its normal height; that is, about one-half inch from the top of the crucible. Of course, if you allow the surface of the metal to get low enough to expose the top of the well, it will permit surface dirt to get in, and as a result it may cause the plunger to stick. You are correct in stating that the plunger should be cleaned at least once a day; also after it is cleaned rub graphite on it with a rag, or use a fiber brush. If you follow this plan you will not have a stuck plunger, even if you forget and let the metal get low. The dirt which accumulates in the plunger grooves is not always dirt from the surface of the metal. It is metal oxid, and even if the metal were

kept up to full height this dust would lodge in the grooves and in time fill them. It is a mistake to state that a normal plunger can work for months without cleaning and not stick in the well. When a plunger does stick, bail metal low enough to expose top of well. Pour in about a tablespoonful of oil, then apply a monkey wrench to plunger rod and give the rod a slight rotating motion. Occasionally tap down on top of the rod and then by rotating the rod raise it a trifle. In a short time this treatment will allow its removal.

Clogging of Pot Mouth Jets

An operator who has trouble with clogging of mouthpiece jets wishes to know if pot mouthpiece should be removed.

Answer.— It is quite unlikely that the mouthpiece needs to come off. If you have a thermometer, test the temperature of the metal and try to keep it about 550°. Opening the jets once a day should be sufficient to prevent dross clogging, if heat is right. Give mouthpiece burner full flame for a while and see if it closes up again. It is possible your metal may need the attention of your metal dealer. You should have sent us a slug for examination in this case.

Loose Fitting Plunger May Sometimes Be Cause of Imperfect Face on Slug

Operator sends several slugs having imperfect face, and asks suggestions towards improvement.

Answer.— From your statement we believe you can correct the poor face on slugs by applying an oversize plunger, and it will give you good satisfaction. When you get it, fit it to the well, or have it fitted by a machinist, and then increase the stress of the pump lever spring to the limit. The way to do it is to remove the spring from the lever, then lower the spring hook as far as it will go, and when you put on the spring place it in the front notch. This increased stress will be necessary with the new plunger. Observe the length of the sprues of metal from the bottom of the lugs. They should be about one-half inch long. If they are very much shorter, it may indicate shallow cross vents, which will be one cause of a bad face on the slugs at intervals. Keep the vents and jets open and perhaps the face may be kept sharper. Have metal tested by your metal dealer.

TRAINING STUDENTS FOR COMMUNITY JOURNALISM

By E. MARION JOHNSON
Assistant Professor of Journalism, University of Wisconsin

To give the students a comprehensive idea of the conditions and problems of towns and their surrounding rural areas, and in addition provide a careful analysis of the best methods used by newspaper publishers in such communities, is the purpose of the two specialized courses dealing with community journalism offered by the Course in Journalism at the University of Wisconsin, Madison.

Students interested in becoming editors of country weeklies receive the same technical training in reporting, copy-reading, makeup, editorial writing, etc., as do the other journalism students. The specialized courses make a careful study of problems which will confront them as editors. The subject matter presented in the courses may be outlined briefly as follows: First semester: (1) A study of the relationship existing between a community and its newspaper. (2) An analysis of the newspaper services which a paper may render its community, such as improving its social life and aiding in the solution of its business and marketing problems, etc. (3) A study of the news possibilities in town and country, including a consideration of an editorial policy. (4) An evaluation of circulation-building methods. (5) An examination of advertising methods and possibilities, including a study of successful plans used to organize and educate local advertisers. Second semester: (1) A thorough course in bookkeeping and cost-finding constitutes the major part of the work of the second semester. (2) Then follow the problems of estimating, and instruction in the use of the Franklin price list. (3) The problems of handling jobwork, selection of equipment and the arrangement of a plant are dealt with briefly.



Type of University Student Specializing in Community Journalism, Who Will Be the Country Publishers of the Future. Professor Johnson Stands at the Right of the Picture

Teams each made up of four students are sent out in the spring in order that the students may have an opportunity to test the practicability of their ideas. They are given complete charge of the newspapers they take over. They gather, write, edit and headline all the stories; they alter the makeup of the newspapers to suit their own fancies; they sell and collect all the advertising for the issue as well. In fact, they do everything except operate the linotype and the press. They all know the case and feel at home with sticks in their hands and so they often set many of the headlines.

In all cases but one the publishers have been surprised and delighted with the work of the students. The staff organization consists of a managing editor, a farm reporter, a town reporter and an advertising solicitor. Being unfamiliar with the town is a handicap, so the work of the four students might easily be accomplished by two if they were familiar with the field. The students have never been accompanied by an instructor. The student issues have been all home-print and only one issue has run under sixteen pages. The record paper was a seven-column, twenty-two page issue containing sixty-five per cent advertising. The average has been eighteen pages, with about sixty per cent advertising.

The idea of putting student teams in charge of papers was first suggested by E. W. Howe, editor of the Prairie du Chien *Courier*, a staunch friend of the university course in journalism. The papers which have been edited by students are: Prairie du Chien *Courier*, four times; Burlington *Standard-Democrat;* Algoma *Record-Herald;* Rice Lake *Chronotype; Shawano County Advocate;* Richland Center *Democrat;* Reedsburg *Times;* the Iowa County *Democrat* (Mineral Point).

LET every one ascertain his special business or calling, and then stick to it, if he would be successful.—*Benjamin Franklin.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Art of Lithography"

This is a complete, practical manual of planographic printing. It is in every way a practical book for lithographers, and it is useful alike to the apprentice and to the experienced lithographer. The former may learn the whole of his business from it, so far as a book can teach it, in a reliable and easy way, saving years of hard experience; and the latter will not fail to gain many valuable hints and suggestions. The book is clearly written in a practical, readable style, and is a comprehensive account of every aspect of the subject.

The author possesses a unique competence for the task he has undertaken, because of his extensive experience in responsible positions in the trade over many years in Great Britain, in the United States and in Canada, and also because he was for many years instructor of practical classes on the subject in one of the largest technical colleges.

"The Art of Lithography," by Henry J. Rhodes, formerly lecturer on lithography, Royal Technical College, Glasgow, Scotland; second and enlarged edition; 128 illustrations and one folding plate; 328 pages; cloth. Published by D. Van Nostrand Company, New York city. Copies may be ordered through The Inland Printer Company.

A Book Exposition Catalogue

A book art exposition was recently held in the Art Trades Museum at Frankfurt a. M., which according to all accounts was well worth attending. Later on the collection will be displayed in other German cities. We have been favored with a catalogue of it. This has some interesting contents of a pictorial nature, and we have nothing but good to say of the paper used and the presswork; but the type face used for the letterpress is enough to drive your critic to an insane asylum. To preserve his eyes he will not attempt to read it, nor will he — so as not to do violence to his esthetic conceptions — allow his gaze to rest upon it. It is a face cut after the manner of the Cochin, a recent French production. On a twelve-point body it has a six-point face, with highly exaggerated ascenders. The heavy capitals give the page a peppered appearance. Surely, craftsmen who cultivate book art should do better than what is done here. We have a right to expect the really good from German typographers.

"Printing Type Specimens, With Printing Guide"

In the printing, advertising and publishing businesses the most valuable assets are good, practical ideas. Nothing gives us greater pleasure than to inspect a finished product based upon an idea that seems so sound and yet so simple that we wonder why the idea hadn't occurred to us. Henry Lewis Johnson, founder of *The Printing Art*, author of "Historic Design in Printing," at present instructor in business printing at Boston University and head of The Graphic Arts Company, Boston, has with the germ of an idea built up a book that should prove of infinite value to students of printing, journalism and advertising throughout the land. Mr. Johnson, with the coöperation of Robert W. Nelson, president of the American Type Founders Company, has drawn from the recent specimen book of the typefoundry a complete range of types most often used and has combined them into book form, supplemented with fundamental information about types, papers, inks, presswork and binding.

"The preparation of this book has been due in part to the need of type specimens in courses in printing at the Boston University," writes Mr. Johnson in the preface. "Next to the vocal use of language, printing has become the strongest ally of every one active in educational, civic and commercial life. Its universal importance is further evidenced by the many courses in printing, which range from elementary schools, in connection with which it is said 'The printing press is the greatest find in education today,' to university courses of business administration and advertising, in which printing is given increasing prominence."

Aside from the interesting and useful variety of its contents, this book is a mighty well printed and handsomely bound volume. In a letter to the editor of this journal in which Mr. Johnson described the book, he writes: "You will see that the making of the book is in keeping with the subject matter. We have used a toned, fairly heavy wove book paper for the maximum legibility of the type. Great care was used to run a good black color. You will notice that the binding is symbolic, in full red with black label and gold lettering."

"Printing Type Specimens, With Printing Guide," showing standard and modern types with annotations on their characteristics and uses, by Henry Lewis Johnson; 160 pages; cover fabric. Published by The Graphic Arts Company, Boston. Copies may be ordered through The Inland Printer Company.

"Der Werdegang Einer Chromolithographie"

This is a folio containing twenty-four sheets of highly calendered cardboards, arranged to illustrate the progress of printing an illustration in twelve colors, the subject being a collection of gorgeously colored birds. Each color is presented first as printed by itself, and then in combination with the others as the work proceeds. A special introduction gives full instructions concerning the inks and the manner of their use. The size of the sheets is 8¾ by 11¾ inches. This is the second edition of this educative collection of prints and comes from Rudolph Becker, publisher of graphic literature, Leipsic, Germany, from whom copies may be obtained for 5½ gold marks, postpaid.

"Selling Creative Printing"

George O. McCarthy, author of "Keeping the Wheels Going," and widely known among printers as "Mac," is now associated with the Chimes Press, Los Angeles. At present he is working with two other eminent typographers, William Colvard and A. L. Scoville, in the production of a book that should enjoy an instant demand in printerdom. The book, "Selling Creative Printing," will be issued in a limited edition

of one thousand copies. A prospectus of the volume and specimen pages which Mr. McCarthy has kindly forwarded for inspection and review indicate that this trio of resourceful craftsmen will produce a volume that will show many printers how to put the selling and production ends of their establishments on a stronger basis.

The book will tell how to create a demand for more and better printing. It will contain more than one hundred 9 by 12 inch pages. The authors have eschewed mere theory and have built the book on facts and experience. Printers who are harassed by the inevitable price-cutters will find in this book an avenue that will lead them away from destructive price competition. Every printer who is interested in securing a copy of this book when it comes from the press will do well to write "Mac" to reserve a copy. The authors may be reached at the Chimes Press, 117 East Pico street, Los Angeles, California.

Robert O. Ballou Now a Book Publisher

Robert O. Ballou, formerly editor of *Ben Franklin Monthly*, has made his debut as book publisher with two volumes, "American Type Design in the Twentieth Century" and "Type Specimens." Both of these books are by Douglas C. McMurtrie, of the Condé Nast Press. "Type Specimens" contains a list of the specimens in an exhibition held in November, 1923, by the American Institute of Graphic Arts, with a brief introduction. As a piece of bookmaking, it is a work of art. The job is neatly set and arranged in Caslon type, and it is well printed on antique book paper, deckle edged, and is bound in a neat board cover. The book is complete in fourteen pages and a limited edition of three hundred copies was printed.

The larger book, "American Type Design in the Twentieth Century," is illustrated with specimens of the most significant types produced in the past score of years. Frederic W. Goudy has written an instructive introduction to Mr. McMurtrie's scholarly estimate of contemporary type faces. Mr. Goudy's opinions of type designing are always refreshing and enlightening. His philosophy of type designing is well expressed in the brief essay, extracts of which, because of their broad interest, we can not resist lifting:

"Comparatively few printers, and even fewer readers, know or appreciate the many stages of development through which letters have passed to reach their present forms, symbols that have become so familiar as to be commonplace. . . . Traditional forms furnish a safe basis upon which to work, but tradition must be renewed and advanced into our own times or it tends to override and hamper personal expression. The early craftsman worked with his hands for very love of the work itself; blind indeed to medieval ills and discomforts, he saw only the ultimate destination of his efforts. He had no superhuman ability or taste. But the work of a copyist can present only the infelicities and mannerisms of the former worker, and will lack entirely the human stamp of life and variety, and the expression of joy so evident in the old work. No art can live by the continued reviving or reproduction of the achievements of the past.

"In the days before printing, the scribe was born into a tradition; certain forms already were universal and fundamental, and actually in the process of growth and development under the hand of each individual writer who used them. When printing came its inventors merely selected the best of the contemporary book hands of the scribes — they used the materials that came ready made into their hands. The square capitals of the manuscript book hands had been derived by the scribes from the stone-cut forms of ancient Rome and bequeathed by them to the early printers, who accepted them practically without alteration. The printers, in their anxiety to compete successfully with the manuscript books — not realizing that even then the art of the scribes was in its death throes—adopted also the minuscules that gradually had altered from their original forms by adaptation to the exigencies of the writers, without question as to their complete fitness as shapes suited for reproduction in metal types. Nor did either printer or typefounder, until printing had been recognized for its own sake, make any attempts to seek or create minuscule forms better adapted to type reproduction. . . .

"Printing killed the art of the scribe; and it did not occur to printers to avail themselves of the *sources* of the scribe's inspiration for their type forms. Although the first types, modeled on the beautiful manuscript forms, were designed to meet technical limitations and comply with mechanical conditions, they soon drew away from a purely esthetic standard in pursuit of the utilitarianism gradually arrived at, thus bringing about an entire revolution of ideals.

"Any study of the history and development of the shapes that evolved finally into our familiar 'lower-case' letters would seem to require a familiarity with the Greek and Latin tongues. We may, however, with but a very slender knowledge of those languages, trace the transition of the square capitals developed by the scribes from the lapidary letters of the early craftsmen into uncials; later into a mixed hand made up of uncials and occasional minuscules, which, without doubt, were mere interpolations of letters from the cursive handwriting of the time, and finally into the half-uncial that is the direct forerunner of the minuscule book-hand from which our 'lower-case' letters come.

"Too many types in use today betray the fact that their designers were not conversant with the early forms of letters, that they had a feeble invention, a weak sense of proportion or propriety. Eccentricity of form from the hand of an artist who is master of himself and of his subject may be pleasing; it becomes only mere affectation when attempted by the ignorant amateur. The master, by his knowledge of early forms, will give new graces to them; his eccentricities are the natural expression of his own individuality and his letters will have a style of their own because unaffected. Yet even his letter designs must not be too personal if they are to achieve a lasting fame or survive to a later age. Contemporary considerations must be controlled by environment and by conditions under which the designer works, rather than by presenting freaks of fashion, although conforming to the spirit and ideas of the present. Reason, more than sentiment; cool, distinguished reticence; unassuming simplicity and freedom from eccentricity, should be the guiding motives; and when, too, our new types express a manly earnestness, careful thought in every detail, beauty, legibility and a simple grandeur, they may indeed prove monumental. . . . Letters are to be read, not to be used as practice models for designers, or to be molded by caprice or ignorance into fantastic forms of uncertain meaning. They are not shapes made to display the skill of their designer; they are forms fashioned solely to help the reader."

Copies of these two books, and information on other books that Mr. Ballou has in prospect, may be obtained by addressing the publisher at 6148 Ellis avenue, Chicago.

Other Books Received

"American Buyers' Guide," a classified directory and hand book for American importers and exporters. Published by the American Chamber of Commerce in Germany, Berlin.

"Phillips' Paper Trade Directory of the World," published by S. C. Phillips & Co., 47 Cannon street, London, England.

"Crain's Market Data Book and Directory of Class, Trade and Technical Publications" is a valuable reference book on advertising and industry. Published by G. D. Crain, Jr., 537 South Dearborn street, Chicago.

EDITORIAL

"ALL ABOARD FOR MILWAUKEE" will be the call in every printing center of the country shortly after this issue of THE INLAND PRINTER reaches our readers. The Milwaukee craftsmen have made elaborate plans for the entertainment of the delegates and visitors, and have put forth extra effort in arranging for the exposition and convention sessions so as to insure a profitable time for all who attend. They are presenting a rare opportunity for their fellow craftsmen from all parts of the country to combine an enjoyable vacation period with an opportunity to improve their knowledge of the various phases of the industry in which they are engaged. Indications at this time are that there will be a record-breaking attendance, as the committees of local clubs are receiving encouraging returns from their efforts to line up their members for the trip. "On to Milwaukee" is the slogan everywhere, and the craftsmen will be there in full force to "share their knowledge." A review of the plans for the convention and exposition will be found elsewhere in this issue. Read it over carefully, then arrange to spend a week's vacation that will be well worth while — rub elbows with your fellow craftsmen and derive the benefits that accrue from close contact with those who are accomplishing things.

PRINTERS are exceptionally fortunate in the opportunities that are offered them during the coming few months. Following the craftsmen's convention at Milwaukee in August will be another event of importance, especially to printers who are specializing in the production of direct-mail advertising. Pittsburgh printers and advertising men are planning for an unusual attendance at the annual convention and exposition of the Direct Mail Advertising Association, to be held October 29, 30 and 31. One of the many valuable features of this convention will be an extensive exhibit covering every phase of direct advertising, including house-organs, booklets, catalogues, mailing cards, circulars, broadsides, letter campaigns, etc. The committee, headed by C. W. Leiter, of The Chatfield & Woods Company, Pittsburgh, asks that printers and advertisers send specimens. This exhibit will be of exceptional value from the educational standpoint.

OCTOBER also offers another feature in the annual convention of the United Typothetæ of America, the organization that has been rendering such valiant service toward putting the printing industry on a better business basis. This will be held at the Edgewater Beach Hotel, Chicago, October 15 to 18. A more complete announcement of the arrangements that are being made will be given in our next issue.

WE extend fraternal greetings to *Cowans*, the extremely interesting house magazine of Alexander Cowan & Sons, Limited, Melbourne, Australia, and welcome it back into the field of printing trade periodicals. *Cowans* is more than a mere house magazine. While of course it is published mainly in the interests of the company, which deals in equipment and supplies for printers, the April issue, which is before us, contains much material of an informative nature that should be welcomed by those in the printing industry of Australasia. The journal, by the way, is not exactly a new one, as it is republished after a lapse of a number of years, twelve or thirteen if we recall rightly. It is a well printed specimen of magazine work, and shows that the printers of that far-off land are keeping up with the progress that is being made in printing.

Does Manuscript Remain the Property of the Customer?

One of our good friends in India has raised the question as to whether the original manuscript furnished the printer remains the property of the printer, or belongs to the customer and should be returned when the job is completed. The question arises out of the demands of a customer who claims that the manuscript of a book is his property and should be returned to him intact after the book is published.

So far as we can recall, we have never seen a definite decision rendered in connection with this matter. If any of our readers have had any experience or can shed some light on the problem we shall be glad to hear from them and pass the information on for the benefit of the trade in general.

Ordinarily it is not the practice to return manuscript. It is generally kept by the printer as a part of his records and, of course, is always available if the customer desires to refer to it. A copy of the completed work is considered as sufficient to take the place of the original copy or manuscript.

It is reasonable to assume, however, that there will frequently arise instances where the original copy is of such a nature that the customer will wish to retain it. In such cases we can see no reason why the customer should not have the right to claim it as his property and demand its return when the work is completed. It would be better to have a definite understanding at the start, and to have it clearly stated in the original specifications that all copy or manuscript, or any special portions of the copy the customer wishes to retain, should be returned upon completion of the work.

Original drawings, paintings, engravings and similar material naturally are considered the customer's property,

but the question that is raised here pertains primarily to manuscript. What have our readers to offer in the way of enlightenment? We shall appreciate receiving some opinions.

A Blotter Contest for Our Readers

Under the "Reviews of Printers' House-Organs," page 590 of our July issue, appeared the announcement of a contest which we believe should be of considerable interest to our many readers, especially those preparing and producing direct-mail advertising. This is a blotter contest, for which copy has been furnished to be used by the printer for his own advertising. The awards will be made on the basis of typographical excellence and "pulling power," and it is requested that the contestants send a brief statement of the returns that can be directly traced to the blotter they send out.

Great interest has already been manifested in this contest and a number have expressed their intention of submitting specimens. Further reference will be found in the article on page 751 of this issue. There is still time for many others to take part, but they will have to get busy, as the contest closes September 5. The results will be announced in our October issue, at which time the winning specimens will be reproduced together with a number of others in an eight-page two-color insert.

Look up your copy of the July issue, read the announcement, then get into the game and send in your entries. Use the blotter you prepare in connection with your own advertising for the month of August and let us know the returns you receive, as this will add interest and value. Try your skill on the typography anyway, and then compare your efforts with those that are reproduced.

Keeping Up With Progress

There is an old saying which runs, "We never miss the water till the well runs dry." What truth there is summed up in those few words! How little we appreciate the privileges and opportunities that are ours in this day and age! Truly we are living in an age of wonders, with every device the inventive genius of the world can contribute to make our pathway through life more easy, to expedite the production of necessities and the transaction of business — to carry on the world's work and enable us to do it with comfort and convenience. Yet how often we fail to take advantage of what is offered us, of what is within our reach.

These thoughts come to us rather forcibly upon being deprived of one of the modern conveniences of business, telephone service in quite a portion of our city having been cut off for over two days following a severe electrical storm. We were brought to a slight realization of what it meant to transact business in the days before telephones, when the delivery of messages meant more than mere seconds. Undoubtedly for some time to come we shall refrain from abusing the overworked telephone operator when she fails to give us our connections immediately.

We can not help but think of the remarkable progress that has been made in our own industry since the time we so often refer to as "the good old hand-set days." Inventive genius has surely favored us with every possible means for meeting the increasing demands for printed matter — with improved processes, automatic machines that will do almost everything but think, methods for simplifying the production of our work, equipment that enables us to produce our work at greater speed, yet at the same time with far more ease and comfort, eliminating much of the tedious, nerve-racking effort that was required in former days.

Things that once were considered a luxury are now a necessity. We can not keep up with the progress that is constantly being made if we do not adopt the new methods, devices, machinery and other equipment, all of which enable us to increase production at decreased cost. We must adopt them if we hope to successfully meet the keen competition which confronts us on every hand. Clinging to the old methods and equipment is little short of disastrous in the present age.

To keep pace with the demands made upon the printing industry it is essential that printers constantly study their equipment, discarding that which is obsolete and replacing it with new and modern equipment, selecting the new wisely and with a view to future demands. Essential also is a careful watch over the funds set aside as a reserve for depreciation or for replacement.

CIRCULAR PRODUCTS OF THE PRINTER

Direct-by-mail advertising performed by the printer needs his careful attention in order that pieces of mail may not be addressed to persons who have died or moved from the addresses given, and that the list does not contain the names of unlikely prospects. Mistakes of a very foolish nature are made where the work of addressing is not checked or properly supervised, or the lists pruned so that matter is not wasted in being sent to persons who would not be interested.

Every day in the business world lists are used that are not up to date. They contain names of persons who died long ago and of others who have moved away and are located elsewhere. Yet pieces of direct-by-mail advertising are addressed to them, and the effectiveness of the campaign is lessened in all such cases, the product of the shop being often held accountable for poor results. If as much care were given to lists as is devoted to the composition and creation of an attractive and appealing letter-salesman, more benefit would be derived from direct campaigns. But lists are very often compiled without regard to source and authenticity, age or propriety, which are great factors in the success or failure of circulars.

The matter of sending out valuable products of the shop should not be relegated to persons of slight responsibility. An office force capable of sending out hundreds of letters in a day may not be able to prepare or discriminate the lists. Increased efficiency is needed for sending out such letters. While the aim may be to make the product of the shop as varied as possible, often only a certain class can be reached, and whether the prospect comes within its scope is a question that calls for good judgment and rare common sense. Letters are continually being addressed to prominent persons who are deceased. Not a day passes that there are not typists' errors or mistakes in failing to prune lists, names of organization officials and leading business men being used without regard to whether they are still with such organizations or still alive, old locations being frequently used without verification, and so on.

With proper care a larger percentage of "hits" may be expected with direct-by-mail pieces and a more efficient campaign conducted. Moreover, the printing product will be given due opportunity to prove its effectiveness if the field is picked for the demonstration.— *C. M. Litteljohn.*

Incidents in Foreign Graphic Circles

By Our Special Correspondent

GREAT BRITAIN

A COPY of the first complete edition of the Bible in Irish, in Roman type, dated 1690, was sold recently in London for 10 guineas.

THE British Academy has appointed a committee to endeavor to replace the 200,000 English books lost by the Tokio University in the recent earthquake and fire.

THE *Caslon Circular*, organ of the Caslon Letter Foundry, London, is now in its fiftieth year. No. 143, just issued, gives a biography of the late Sidney Herbert Caslon.

THE world's oldest financial daily, the *Financier and Bullionist*, has just been amalgamated with the *Financial Times*, which latter journal claims the largest circulation of any financial paper in the world.

IT IS reported that the Manchester newspaper belonging to Sir Edward Hulton, including the *Daily Dispatch* and the *Evening Chronicle*, have been sold to a group of capitalists associated with Sir William Berry. The purchase price is said to be considerably above £4,500,000.

B. ARNOLD CAMELOT, connected for eighty-five years with the well known house of John Haddon & Co., on May 24 celebrated his one-hundredth birthday. He is still hale and hearty. During his time three generations have carried on the Haddon house, which was started 114 years ago.

AT A recent conference of the People's League of Health, Neville Chamberlain suggested the building of houses of paper. "The greatest benefit we could have in the housing problem would be the man who could teach us how to erect houses made of this material. It would be a great thing to find some material so cheap that we could afford to scrap our houses as soon as they became out of date and remodel them according to our constantly progressing ideas."

GERMANY

THE ninth international congress of union printers will be held at Hamburg, September 8. The general assembly of the German typographical union will also be held here at the same time.

AN exhibition of 400 years of evangelical song-books was recently instituted by the National Library of Württemberg. Much material interesting to students of typographic history was shown.

A PAPERMAKING machine is being built for the Feldmühle Papier und Zellstoff Company at Stettin, which will be one of the largest in the world. Its sieve will have a width of 6 meters, enabling a paper width of 5½ meters to run therefrom. The capacity of the machine will be from 250 to 300 meter length of paper per minute, with a possibility of 350 meters. At the rate of 300 meters, the daily production would be about ten carloads of news-print.

THE printing and publishing house of Carl Schünemann in Bremen on April 24 had a peculiar jubilee dinner. It was given in honor of eighty-two persons who had long service in the concern. There were eight who had served it from fifty to sixty-two years; thirteen from forty to fifty years; thirty-seven from thirty to forty years; twenty-four from twenty-five to thirty years; each of whom received a handsomely gotten up memorial booklet. Six hundred persons, comprising employees and their wives, were present at the celebration.

IMAGINE seeing a want ad. in THE INLAND PRINTER reading like this one from the *Papier-Zeitung:* "Matrimonial Inquiry.—Expert in retail line of fine papers, thirty-six years of age, Protestant, high-school education; a person with a ripe view of life, having a kind — sometimes too kind — disposition; height 1.68 meters; healthy; strong, normal limbs and sound teeth; a thorough worker; extraordinarily quick of comprehension; speaks good English and French; fifteen years in a directing, confidential position; desires marriage with the proprietress of a paper business or the daughter of one in this branch. Responses treated confidentially as a matter of honor. Address, etc."

FRANCE

A DECREE of March 27 prohibits the use of confetti and serpentines.

A RECENT ministerial decree has fixed four thousand tons as the quantity of cellulose that may be admitted duty free, when originating in Tunisian territory, during the period between May 10, 1924, and May 10, 1925.

THE Chamber of Commerce at Amiens has energetically protested against advertising matter being placed on telegram blanks. In response the Ministry of Commerce makes known that soon all advertising will be omitted from the front side of telegrams and given place in a limited space on the back.

EDOUARD BELIN, who has devoted much time experimenting with devices to transmit pictures by wire, recently announced that he had succeeded in sending them by wireless transmission. Ten years ago he claimed he was able to send handwriting by wireless. Most of his experimental work has been done in his laboratories at Malmaison.

THE recent death is announced of G. Robert, at the age of eighty-five, who was connected with the *Journal de Rouen* for sixty years, first as a compositor and then as foreman. He was decorated as a member of the Legion of Honor some twenty-five years ago. He was for some time a city councilman of Rouen.

THE Ecole Estienne, the Parisian graphic trades school, has at present 2,600 pupils under its tutelage. It provides a four-year course, but gives the privilege of adding another year. The price of tuition is 400 francs for each of the first two years, and 600 francs each for the two succeeding years. Foreigners are charged 1,000 francs a year. Under certain prescribed conditions free tuition is given.

AUSTRALIA

A STANHOPE hand press built in 1836 and carrying the factory number 200 still serves occasional uses in the office of the *South Australian Gazette and Colonial Register*. The first issue of this paper was printed on it June 3, 1837.

THE Sydney *Sun* has just installed a new Goss perfecting press, claimed to be the largest one south of the equator. Its capacity is over 144,000 copies an hour. It came boxed in 427 cases, weighing about two hundred tons. Its erection took but three weeks.

WILLIAM COLLEY, of Melbourne, has the record of sixty years' service with the well known lithographing firm of Troedel & Cooper. At a dinner given by this house in his honor there were thirty employees present whose terms of service exceeded twenty-five years. Apropos, it may be remarked that it is a high testimonial to any business firm if employees will stay with it for such long periods of time.

HOLLAND

A COMMITTEE appointed to consider the problem of paper-size standards has declared itself as favoring the new system established in Germany. This action was taken after it was proved to be a great factor in the direction of economy, a number of paper users, especially municipalities, having calculated that large savings could be effected by its adoption; a large one estimated a yearly lowering of expense to the extent of 5,000 florins.

ITALY

THE poet, Gabriel d'Annunzio, is credited with the intention of offering the original manuscripts of his works, poetry, plays, romances, etc., at auction, and to use the proceeds to erect a monument to Eleonora Duse, the famous actress, recently deceased. It is said that an American once offered him $200,000 for his manuscripts, but that he refused to sell at this price.

SWEDEN

A LEXICON for shoemakers is projected by Ernfrid Jäfvert. It is to comprise all technical terms appertaining to shoes in all the languages of cultured countries. So far he has collected 2,400 words and expects to include many more from the foreign languages. A scientific society is furnishing him funds to carry out his plan.

NORWAY

THE oldest type and lithographic printing concern in this country is that of Tho. Moestue & Co. in Christiania. It has the distinction of being the first concern in Norway to install (in 1871) the lithographic power press and (in 1910) the offset press.

HUNGARY

A FAIR, in which the book and graphic trades participated, was held at Budapest, May 31 to June 10.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Make Hotel Accommodations for D. M. A. A. Convention

Rooms for approximately twenty-five hundred delegates have been secured for the Pittsburgh Direct Mail Convention which will be held on October 29, 30 and 31. Over one-half of these accommodations are at the William Penn and Fort Pitt hotels. The Executive Committee has decided to handle reservations as follows: Reservations requested by individuals on their firm letterheads will be allowed without deposit. Those requests must be made direct to the Hotel Committee of the Pittsburgh Convention and Exposition Board, D. M. A. A., care of Chamber of Commerce, Pittsburgh, and must be confirmed by the individuals between September 10 and 15. Block reservations for organizations for five rooms or more can be made and secured by advance payment of $5 for each room reserved. This amount will be kept in a separate account by the Hotel Committee and will be refunded after the convention. It will not apply on the hotel bill. A larger attendance is anticipated at this convention because of Pittsburgh's central location and the fact that this is the only national advertising convention in America this year. The committee therefore requests that in order to secure the maximum benefit of accommodations in the leading hotels, members take rooms with their friends.

George W. Marble Is New President of the National Editorial Association

George W. Marble, editor of the Fort Scott (Kan.) *Tribune-Monitor,* who had been nominated for president of the National Editorial Association at the recent meeting held in Oklahoma City, waived the honor in favor of Edgar S. Bronson, editor of the El Reno (Okla.) *American.* Mr. Bronson, one of the most active members of the editorial body, was at the time of the convention seriously ill and since his election he has passed away. Mr. Marble won the hearty admiration of his editorial colleagues throughout the country by the gracious act he performed when his name was put into nomination before that body.

"If I can do anything to make the last days of my good friend Bronson a little more cheerful, I am ready to step aside," said Mr. Marble when the nomination was tendered him. "Nominate him and give him the honor; I will do the work." This request was complied with by the editors.

That the N. E. A. will grow in influence and prestige under the able leadership of President Marble is the consensus of opinion of its membership. Mr. Marble is himself a successful newspaper man. He



George W. Marble

was born on a farm only a mile from the present office of his paper, the *Tribune-Monitor,* Fort Scott, Kansas, and today lives a quarter of a mile from his birthplace. He learned the trade on the paper he now owns, working the first year for $1.50 a week and boarding himself. His paper represents the consolidation of a dozen or more newspapers, daily and weekly, previously published in Fort Scott, and has a full leased wire in a town of twelve thousand.

Mr. Marble is known over the State as the discoverer and developer of dairy possibilities of southeast Kansas. He is chairman of the Advertising Committee of Kansas dailies, which is planning to put on a nation-wide campaign to advertise Kansas, setting right false impressions of the State and calling attention of national advertisers to her buying powers. This committee is now functioning in the East, and will run page advertisements in eastern newspapers and get in direct touch with national advertisers.

Attend Graphic Arts Exposition, Milwaukee, August 18 to 23

Electrotypers Plan Convention

The twenty-seventh annual convention of the International Association of Electrotypers will be held at Philadelphia, September 25, 26 and 27. Plans are now under way to make this the best and most attractive convention ever held by this association, judged from the point of view of business, education and entertainment.

Printers Lead Nation's Workers in Size of Their Pay Envelope

As has been the case for some time past, news and magazine printers lead the workers in industry in America in amount of earnings, with an average pay envelope of $36.14, according to the latest figures of the National Industrial Conference Board, New York city. The American printer has regained the place in industry which was held by his forebears, for now, as in the days of Caxton and Bodoni, the printer may count himself among the aristocracy of labor, in so far as his steady earnings are concerned. His present weekly wage of $36.14 compares with $17.44 in 1914. In addition to leading all his fellows in amount of money earned, it is interesting to note that the news and magazine printer finds employment in the craft greater today than at the so-called peak period of June, 1920. For every one hundred men then at work there were 116 engaged in April of this year, according to the National Industrial Conference Board's compilation, which covers seventeen hundred plants in twenty-three industries throughout the United States.

Photoengravers Hold Annual Convention at Cincinnati

The twenty-eighth annual convention of the American Photoengravers Association was held at Cincinnati on June 26, 27 and 28, with more than five hundred delegates in attendance. The basic rate in the standard price scale of the association was not changed by the convention. George H. Benedict, of Chicago, chairman of the association's Cost Committee, reported that the average cost of production had increased twenty-seven per cent since 1920, but there was strong sentiment at the convention against increasing the scale. The question of costs was introduced by Louis Flader, commissioner of the American Photoengravers Association, and was followed by short talks by members on the basic schedules on various processes of photoengraving. W. B. Lawrence, C. P. A., outlined costs and profits made in the industry.

R. B. Olson, New York city, voiced a vigorous protest against the Federal Trade Commission's inquiry into the photoengraving industry and against the protracted investigation by the commission of an alleged conspiracy between photoengraving employers and employees to fix prices. A fine inspirational talk on "Salesmanship and Selling," by Professor Paul Ivey, of the University of Nebraska, was well received. Other speakers were: P. R. Harrover, manager of production, The Procter & Collier Company, Cincinnati, representing the American Association of Advertising Agencies; Frederic W. Hume, executive secretary of the National Publishers' Association; W. K. Holmes, supervisor of engraving and printing, Curtis Publishing Company, Philadelphia, and T. W. LeQuatte, vice-president, Potts-Turnbull Advertising Company, representing the A. A. C. of W.

E. W. Houser, Chicago, was reëlected president; Victor Hurst, Rochester, was elected vice-president; H. C. Campbell, Seattle, second vice-president, and O. F. Kwett, Canton, Ohio, secretary and treasurer. M. C. Gosiger, of Cincinnati, was appointed chairman of the association's National Vigilance Committee; C. W. Beck, Jr., Philadelphia, was elected to the Executive Committee, to fill the vacancy caused by the retirement of W. W. Hawtin, Chicago. Adolph Schuetz, New York city, C. A. Stinson, Philadelphia, and B. J. Gray, St. Louis, were reëlected as members of the Executive Committee.

Instruction in Operation of Miehle Vertical Press Given at Carnegie Tech.

The Department of Printing and Publishing, Carnegie Institute of Technology, Pittsburgh, has just issued a series of instruction papers on the operation of the Miehle vertical automatic job press. The lessons are clearly understandable and are a part of the educational program of the press division of the Carnegie institution. The text is supplemented with illustrations, and the lessons are presented in a form which makes them a valuable addition to any pressroom library. Those who are interested in procuring a set of these instructions may receive copies by writing to the Miehle Printing Press & Manufacturing Company, Fourteenth and Robey streets, Chicago.

C. F. Clarkson Appointed Sales Promotion Manager of Ink Company

The Sinclair & Valentine Company announces the coming into its organization of Charles F. Clarkson, who enters the company as director of sales promotion, with headquarters in New York city. Mr. Clarkson was formerly manager of one of the larger ink houses in the East. His broad experience, as well as his practical knowledge of the printing and lithographic ink business and its allied processes, will serve to make him a valuable addition to the Sinclair & Valentine organization.

Power Punching Equipment for Small Plants

C. R. & W. A. Nelson, Incorporated, 225 North Michigan avenue, Chicago, recently put on the market a paper punch equipped with an individual motor, punches and gages. This is an especially designed unit for the smaller sized plants, bindery or letter shop. The device is fully illustrated in descriptive literature which the company will gladly send to printers interested.

A. G. Meyer Joins Staff of F. Wesel Manufacturing Company

A. G. Meyer, who for a number of years occupied the position of Chicago manager for the American Steel & Copper Plate Company, has made a new connection, with the F. Wesel Manufacturing Company, and will represent that concern in Michigan, Indiana, northern Ohio and western Pennsylvania. Mr. Meyer is known to all the engravers in the Middle West, and enjoys the unusual distinction among supply dealers of being a practical photoengraver. He learned the trade at Barnes-Crosby Company, St. Louis, and held executive positions in various parts of the country, the most recent of these being with the Faithorn Company and the McGrath Engraving Company, Chicago.



A. G. Meyer

New Plant for Williamsport, Pennsylvania, Printing Company

A new printing plant, office and store building is to be erected at Williamsport, Pennsylvania, for the Smith Printing Company, Incorporated, in accordance with specifications prepared by the Ballinger Company, architects, of Philadelphia. The new building will have a frontage of 168 feet and will extend in depth 208 feet. It will be one story in height with part basement. The building will have a saw-tooth roof, using the "super-span" construction, whereby the total area of 21,504 square feet will have only two interior columns, leaving the large floor space practically free from obstruction for the location of presses and equipment. This construction gives maximum daylight illumination with north light, without glare and objectionable shadows. The basement will be used for the heating boilers, coal storage and repair shop. The exterior walls will be of rough texture brick laid with wide mortar joints and with patterns formed in the brickwork. Architectural terra cotta will be used for the cornice and also for the name panel above the main entrance. In the side walls of the printing plant, daylight-type, factory-rolled steel sash with ventilating sections will be provided. Steel sash will also be used in the saw-tooth skylights, the lower half being stationary and the upper half made movable for ventilating purposes.

Middle West Branch of Linotype Company Issues Historical Booklet

"Linotype Service in the Middle West" is the title of a handsomely printed and profusely illustrated booklet which tells the story of the Mergenthaler Linotype Company's operations in the Middle West. The booklet opens with a statement by Walter C. Bleloch, Chicago branch manager of the company. The illustrations give the reader some comprehension of the services rendered by the company. Millions of matrices of all faces and sizes, including special characters and borders, are carried by this important branch, which serves fifteen middle western States. Copies of this interesting booklet may be had by addressing the Mergenthaler Linotype Company, 1100 South Wabash avenue, Chicago.

Dennison & Sons Send Out Splendid Type Specimen Book

Printers' type specimen books faithfully mirror the type equipment of the composing room as well as reflect the artistic ability and craftsmanship of the men who have charge of the layouts and typesetting. A type specimen book that does not show intelligent handling of type faces is likely to repel more business than it will attract. It is evident that this fundamental truth must have been in the minds of those who planned and executed the mighty interesting and practicable book of type faces for Dennison & Sons, lithographers, printers and binders, of New York and Boston. Charles Saunders, superintendent of the Dennison plant at 55 Fifth avenue, New York city, directed the physical production of the 120-page book entitled "Specimens of Our Type Faces and Decorative Material," recently issued by the company. All of the modern machine and foundry faces, supplemented by the standard types, are attractively arranged in this loose-leaf book. As new faces are added, presumably new sheets will be issued and sent out to customers.

Central Downtown Display Room for Manufacturers

The Ludlow Typograph Company has established a permanent display room in the Printing and Allied Trades Offices on the second floor of the Transportation building, Chicago, where the Ludlow system for producing type in slug lines will be demonstrated. Among the Ludlow developments that will be featured at this downtown display room in the near future is the new method of producing rule forms for blankwork. This will be a practical working exhibit of interest to every job printer. Although the company's factory is but a

twenty-minute ride northwest from Chicago's loop section, there are many Chicago and visiting printers in the downtown section who can not take time from the busy day to visit the factory and keep in touch with the interesting new developments that are constantly taking place in the Ludlow.



Arrangement of Booths at the Printing Trades Offices, Transportation Building, Chicago

Other concerns which have already put in complete displays in the Printing and Allied Trades Offices are Vandercook & Sons, proof presses; Friel & Friel, check imprinters; Mid-West Gummed Paper Company, gummed paper, and the Golding Press Division, American Type Founders Company, Golding presses. Other concerns are contracting for space.

A. E. Sickle

A. E. Sickle, sales manager of the Iowa Printing & Supply Company, Des Moines, member of the Des Moines Typothetæ, died on July 4, as a result of an automobile accident. Mr. Sickle was forty years of age. He was formerly on the editorial staff of the Des Moines *Daily Capital*.

Double Woven Press Tape

The L. H. Gilmer Company, Tacony, Pennsylvania, manufacturers of woven products, including belting and brake lining, have brought out a double woven press tape that splices readily, is strong, smooth and flexible. It is so woven that the ends can be brought together into an even, flexible splice. Full information about this "duplex" press tape and a sample piece will be sent to pressmen upon request directed to the manufacturers.

Printing and Publishing Concern Erects New Building

The News-Tribune Printing Company, of Wilmerding, Pennsylvania, one of the largest job printing shops in western Pennsylvania, publishers of the *News-Tribune*, a weekly paper, have awarded a contract for a new two-story plant, 70 by 118 feet, of modern steel and concrete, fireproof construction, to cost in the neighborhood of $80,000 when completed. Work is to be started at once with a view of having the building ready for occupancy next November. The new home will more than double the present floor space of the company. It has been planned primarily to take care of the heavy volume of all classes of jobwork which the company handles, but improved facilities will also be provided to expedite production of the newspaper. The News-Tribune Printing Company was founded in 1900. The present officers are C. A. Rowan, president and treasurer; W. W. Martin, secretary and assistant treasurer; J. H. Rodgers, general manager, and James W. Dunn, superintendent.

Head of Intertype Corporation Goes Abroad

H. R. Swartz, president of the Intertype Corporation, sailed for Europe on May 28 on board the Aquitania. He will visit Holland, Czecho-Slovakia, Austria, Spain and Italy, and also planned on attending the convention of the Associated Advertising Clubs of the World, which has just closed in London. Mr. Swartz was recently elected treasurer of the Advertising Club of New York. Before he sailed the Intertype Production Club gave Mr. Swartz a farewell banquet. C. W. Gaskell, vice-president in charge of manufacturing, also sailed for Europe on the Berengaria, and will visit England, Germany and France. During the absence of President Swartz and Vice-President Gaskell, Vice-President G. C. Willings will be in charge of the interests of the corporation.

C. H. Mohan Chicago Representative of L. L. Brown Paper Company

To care for its growing market in the Middle West the L. L. Brown Paper Company, Austin, Massachusetts, has appointed Charles H. Mohan as its representative in Chicago and vicinity. Mr. Mohan has had an especially interesting and valuable training and experience in the paper industry. A product of the paper city of Holyoke, Massachusetts, he first became identified with paper when, during his school vacations, he was employed by the National Blank Book Company. Later he served as junior clerk for the Crocker-McElwain Company, where for twelve years he came in close contact with many phases of paper manufacturing, sales inquiries, order handling and traffic. Before his appointment as Chicago representative of the L. L. Brown Paper Company, he was for four years traffic manager of the J. & J. Rogers Company, Au Sable Forks, New York, manufacturers of pulp and paper. Mr. Mohan will make his headquarters at 180 West Randolph street, Chicago.

Ortleb Ink Agitator Company Enlarges Factory Capacity

George Ortleb, president of the Ortleb Ink Agitator Company, 314 Calumet building, St. Louis, Missouri, has announced the moving of his manufacturing establishment to larger quarters due to the necessity of increasing the output. In the past year the capacity of his factory has been quadrupled. He has taken over the building at 2120 Walnut street, formerly known as the "Den of the Veiled Prophet," headquarters of the famous pageant given annually in St. Louis.

Smaller Sizes of Caslon Now Available On the Ludlow

Ludlow 1-L Caslon Light, a pleasing Caslon face suitable for all-around work, is now available in the six, eight and ten point sizes. For many years this type face has been obtainable on the Ludlow in sizes ranging from twelve to forty-eight point. Printers and publishers everywhere have recognized its distinctiveness and character, so that today Ludlow Caslon Light is gracing the pages of printed matter emanating from plants all over the world, from Montreal to Buenos Aires, Argentine Republic, and from London to Sydney, Australia. One large English publication house, with facilities for using almost every type face known to the printing trade, prefers this face for much of its work because of its unparalleled beauty of design, as well as for its easy reading qualities. With the completion of the Caslon Light series, nine Ludlow type faces now have been carried down through the smaller sizes. They are

Six point Ludlow 1-L Caslon Light

THE LUDLOW TODAY IS A UNIQUE

The Ludlow of Today is a complete system of matrix composition that will supply you quickly and at reasonable

Eight point Ludlow 1-L Caslon Light

THE LUDLOW OF TODAY IS

The Ludlow of Today is a complete system of matrix composition that will supply you quickly and at

Ten point Ludlow 1-L Caslon Light

THE LUDLOW OF TODAY

The Ludlow of Today is a complete system of matrix composition that will supply you at

New Ludlow Type Sizes Now Available

Cheltenham Bold, True Cut Caslon, Number 11-L, Caslon Bold, Caslon Light, Cheltenham Wide, Lining Plate Gothic, Square Gothic, and Medium Condensed Gothic. Specimens of the new face recently made available on the Ludlow may be had from the Ludlow Typograph Company, 2032 Clybourn avenue, Chicago.

Issue Helpful Ink Specimen Book

The Sinclair & Valentine Company, ink manufacturers, have recently sent out to printers a very practical ink specimen book. The book is produced in loose-leaf form so that additional sheets can be inserted as new colors are developed. The specimens of ink shown are printed simultaneously on a solid block, on halftones of 120 and 133 screen together with a portion of Ben Day effect. Some of the colors have been printed on more than one kind of stock to indicate the varying effects. The description given of the properties of the inks will help the pressman and will enable him to anticipate what each ink will accomplish.

Builds Great Printing Plant in California

The advice of Horace Greeley, "Go West, young man, go West!" which has been somewhat neglected in the past decade, nevertheless was taken seriously by A. C. Kurkjian, a former resident of New Haven, Connecticut, who went to Los Angeles a few years ago to regain his health. In that rapidly growing city he won health and prosperity. Our attention having been called to the phenomenal growth of the Mac Printing Company, Los Angeles, we asked Mr. Kurkjian, the head of the concern, to tell about it. His story follows:

"Although not a printer by trade or profession, I started on a very small scale eight years ago in New Haven, Connecticut, and built up a good business. On account of ill health I was forced to sell my business four years ago and move to California. When I arrived here I could not keep away from



A. C. Kurkjian

the smell of printers' ink, so bought another business. These four years of hard work have resulted in considerable success.

"Today we have one of the best equipped plants in southern California. . . . In three years our staff of employees has increased from two to seventy-five. While many shops are complaining of slack work, we have all we can do, and some of our departments are working two shifts. Our production department is hitting on all cylinders, and we have built up one of the best sales organizations in this line. The class of work which we are doing is mostly commercial, color, and a few publications."



New Home of the Mac Printing Company, Los Angeles, California

Department of Commerce Gives 1923 Figures on Typefounding

The Department of Commerce, Washington, D. C., announces that, according to data collected for the biennial census of manufactures, 1923, the eighteen establishments engaged primarily in typefounding and the manufacture of such related products as brass rules, leads, slugs, etc., reported products valued at $2,512,328, representing an increase of eighteen per cent as compared with 1921, the preceding census year.

Exhibit of Publicity Material and Equipment

Selected samples of publicity material of various types were shown at Toronto, Canada, June 25 to July 4, 1924, in connection with the annual meeting of the National Conference of Social Work. A working exhibit of office helps especially devised by publicity workers for their own use was on display, together with a limited selection of office and projection equipment. The exhibit is one of the activities of the Committee on Publicity Methods in social work of the Russell Sage Foundation, 130 East Twenty-second street, New York city.

District Press Association Meets at Paris, Missouri

The Northeast Missouri Press Association meeting was held at the Jefferson hotel, Paris, Missouri, on Friday, July 25. The morning program included four formal addresses: "The Newspaper Morgue," Floyd C. Shoemaker, secretary State Historical Society, Columbia, Missouri; "The Rural Correspondent — An Asset or a Liability," Alfonso Johnson, formerly manager of the Columbian *Missourian*, now business manager of the Dallas (Tex.) *News;* "Should We Encourage the School of Journalism," H. J. Blantsh, editor, *Monroe County Appeal;* "Newspapers' Support of Candidates for Office," Tom Bonie, Paris *Mercury*.

During the afternoon the editors discussed the following topics: Printing Office Bookkeeping; Methods of Selling Local Advertising; Experience with Field Subscription Solicitors; Filing Mat and Plate Services for Ready Use, and Famine in Apprentices and the Remedy.

The officers of the association are: President, F. E. Schofield, *Sentinel,* Edina, and secretary-treasurer, W. M. Nolen, of the *News,* Monroe City.

Harry W. Wickham

The sad news reaches us of the accidental death of Harry W. Wickham, president and sales manager of The Northern Engraving Company, Canton, Ohio, who was drowned on Sunday, June 15, 1924. Mr. Wickham will be greatly missed by all who had the pleasure of knowing him.

Brief Notes of the Trade

The eighth annual picnic given under the auspices of the W. F. Hall Printing Company Mutual Benefit Association was held at Riverview Park, Chicago, on Saturday, June 28.

The Levering Printing Company, printers, publishers and binders, Camden, New Jersey, have announced that after July 1, 1924, they will conduct their business under the firm name of Levering-Riebel Company, Incorporated.

Randall E. Howe and William F. Orr launched The Beaver Dam Printing Company, in the Healy & Healy building, Beaver Dam, Wisconsin, on July 1, 1924. Mr. Howe has had a quarter of a century of printing experience in Ripon, Wisconsin. Mr. Orr comes to Beaver Dam from the South Dakota State College, where he was instructor in presswork for the past year.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 73 AUGUST, 1924 No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price is 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Complete printing plant and equipment in a growing middle western city of 60,000 population; plant is located on the main street and now doing from $3,000 to $5,000 per month business; can be bought for $17,000.00; reasonable terms will be considered from responsible party; other business — reason for selling. G 93.

FOR SALE — Good, live three-press job printing shop in Northern Indiana city; price $3,500. G 83.

FOR SALE

LARGE STOCK of printing equipment, complete outfits, selling in Quincy, Illinois; five 39 by 53 Miehles, $1,750 to $2,800; 39 by 53 Huber, $750; 32 by 44 Brown jobbing folder, 1, 2, 3 or 4 fold, price $350; 50-inch Seybold power automatic clamp cutter, $1,200; two ⅞ inch Latham stitchers; ⅞ inch Morrison Latham paging machine; cabinets with type; miscellaneous material; four jobbers. In Michigan we have a 43 by 56 Miehle, modern style, $3,500. In our shop we have 14 by 22 Colts and Laureatte presses; 48-inch Seybold automatic clamp cutter; 8 by 12, 12 by 18, 14½ by 22 New Series Chandler & Price presses; 32-inch Oswego, Victor and Seybold cutters; 12 by 18 and four 10 by 15 Chandler & Price presses equipped with Miller automatic feeders, selling at very reasonable prices. Large stock of new machinery, Hamilton wood and steel furniture, general supplies, complete outfits. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago, Ill.

FOR SALE — Anderson High-speed folding machine, maximum sheet 25 by 38, speed 5,000 per hour, five folds (3 right angle, 2 parallel), complete with all attachments, tools, counter, etc., also 8-page paster attachment; serial No. 646; run less than 100 hours; will give absolute guarantee machine is as good as day it left factory; reason for selling: bindery consolidation; price $1,500, cash or terms, f.o.b. cars. THE PAGE PRINTERIE, Inc., Grand Forks, N. D.

FOR SALE — A Brown folding machine in good condition; has been used two years; can be seen in operation; good price; also 12 by 18 Miller Unit complete, press No. 56858. BARBER-HALL PRINTING CO., High Point, N. C.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited; GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

SIX ROUSE PAPER LIFTS, type CC, maximum sheet size 43 by 56, guaranteed to be in first-class condition; ready for immediate shipment; price $200 each. THE GEO. C. WHITNEY CO., Worcester, Mass.

HARRIS AUTOMATIC PRINTING PRESSES, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery; fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One Multiform combination saw and drill press manufactured by J. A. Richards of Kalamazoo, Michigan. G 77.

BARGAIN — Two-platen job shop; established, paying, exclusive business in Ohio city of 17,000. Write G 104.

FOR SALE — 44-inch Seybold cutting machine. G 985.

HELP WANTED

Bindery

BINDERY FOREMAN — Thoroughly experienced sales check books and manifold books; steady position. NATIONAL SALES BOOK COMPANY, Long Island City, N. Y.

Composing Room

WORKING FOREMAN — Modern, well-established plant — one cylinder, Kelly, 3 jobbers, Cleveland folder, linotype and well-equipped composing room — desires working foreman, thoroughly competent to take full charge of mechanical departments; must be a good compositor and have had previous executive experience, able to plan work and get results; state age, salaries received and salary desired; references and full detail of experience must be given; position is permanent and to the right kind of a man an excellent opportunity is offered; new building, excellent working conditions, city of 100,000, eastern New York; union shop. SCHENECTADY ART PRESS, Schenectady, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

***The Name* MEGILL**

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

COMPOSING ROOM FOREMAN — Job and commercial plant in large mid-western city has opening for high-grade thoroughly experienced foreman with demonstrated executive ability; shop has 12-man composing room, monotype equipment, complete foundry and engraving plant in connection. Applicant must produce tasty composition economically, and O. K. position on all forms. Give working record and salary desired in first letter; non-union. G 43.

COMMERCIAL PRINTING FOREMAN — Executive and mechanical ability; get maximum production; schedule departments to deliver promises on time; have authority and prove it; give age, experience and references; we are near St. Louis. G 102.

WANTED — A first-class all-around job compositor for work in the best city on the Pacific Coast; scale $44.00 for 44 hours; a wonderful opportunity for the right man. G 90.

Foremen

FOREMAN — For printing department of bag factory; must be fully qualified pressman, able to get quality production and understand record keeping, stereotype work, engraving, etc., and filing of mats, copies, plates, etc. Answer fully, giving complete qualifications and salary expected. Job on Pacific Coast. G 91.

Managers and Superintendents

SUPERINTENDENT WANTED — Medium-sized open shop, New York city; Millers, linos, Miehles; pamphlet bindery; thoroughly experienced man who can produce good composition and presswork efficiently; man of proven intelligence; good opportuninty; state salary and full qualifications first letter. G 95.

SALESBOOK SUPERINTENDENT — Thoroughly experienced; excellent opportunity. Replies held confidential. NATIONAL SALES BOOK COMPANY, Long Island City, N. Y.

Miscellaneous

LEARN LINOTYPING, Monotyping or Intertyping at home in spare time; steady, clean work at $55 a week; easy to learn through amazing invention: the Thaler keyboard; mail post card or letter for free book and details of short-time offer. Write NOW. THALER SYSTEM, 28 Loan & Trust bldg., Washington, D. C.

Salesmen

WE ARE IN NEED of an experienced outside salesman in our commercial printing department; may also solicit commercial stationery. Drawing account against commission or other mutual arrangements. L. S. BARISH, Mt. Vernon, N. Y.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way: keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, $100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone Gramercy 5733.

MISCELLANEOUS

GENUINE STEEL DIE embossed stationery and copper plate engraving; proprietors, commission salesmen, turn inquiries and orders to us; good commission. Send for samples. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

SITUATIONS WANTED

Accountant

ANALYTICAL ACCOUNTANT, now employed, wants connection with printing house whose management is not satisfied with present results; increased production and reduced costs assured by my methods. G 99.

Advertising Man

ADVERTISING AND SERVICE MAN, long associated with large agencies and printing concerns, wants connection; complete execution of service: copy, plan, rapid hand lettering and color designing; expert salesman of his products; only highest class proposition; age 37, college education; requires contract. G 89.

Bindery

PAPER RULER, first-class, steady, reliable man seeks steady position; could take charge big shop if required. G 96.

Composing Room

WHAT HAVE YOU TO OFFER a top-notch union job compositor with $5,000 or more to invest? 43 years old, married, 32d degree Mason and Shriner. A mere money-making proposition will not be of interest; only those having ideas of what constitutes a modern printing service need write. Chicago preferred, but will consider any location large or small. G 103.

COMBINATION MAN wants keyboard position to build speed; present speed 2500 to 3000 ems edited straight matter per hour; set tables, good proofs; familiar with caster, keyboard troubles; would work combination later or take charge of machines. G 98.

APPRENTICE with good knowledge of composition work desires to locate with first-class job printing plant in New York State; have completed I. T. U. Course in printing and can furnish references. G 97.

LINOTYPE MACHINIST-OPERATOR, 7 years' experience, desires position as foreman in a three or four Linotype or Intertype plant, or as machinist in larger plant. G 101.

WANTED — Caster position by monotype caster operator; union; 15 years' experience. Address replies to 96 Kenwood avenue, Rochester, N. Y.

MONOTYPE COMBINATION, machinist-operator, non-union; locality immaterial. CHARLES CALLAHAN, 17 South street, Somerville, Mass.

Ink Maker

PRINTING INK MAKER would like to connect with a fair-size printing ink plant as manager in charge of manufacturing printing inks, dry colors, varnishes, etc.; only top position considered. G 92, care Inland Printer, New York city.

Managers and Superintendents

SUPERINTENDENT OR MANAGER — Man of experience and ability desires situation in the printing field; congenial, conservative, sane and practical; well educated man who is thoroughly experienced in commercial and lithograph plants; some newspaper experience; open shop. G 899.

DO YOU NEED a manager or superintendent? — I will be at liberty after August first; good executive and profit producer; unlimited experience in color and catalogue work; have worked from floor boy to manager's desk. G 53.

Pressroom

I am not a "Master of Presswork," but I can O. K. a press proof, line up a sheet, or read a proof. I can't set a job as fast as some of your crack compositors, but I know good typography and can set it. I can't distribute as fast as some fellows claim they can, but I can make an accurate and complete estimate or a full plan of production of any job. I never used the cutter to die out fancy shapes, but have cut plenty of stock, plain or ruled, accurately. I can not bind a Bible in full leather nor a ledger in quarter, but have done check books, order books, etc. I can not makeready and run a 4-color job, but have installed and operated standard cost system, also makeready and operated platens with Miller feeders, Kelly, and Miller high speed and know theory and time on cylinder makeready. Can match and plan harmonious colors. Know paper and can buy it. Can deal with customers and employes. Can write advertising-selling copy. Can manage and plan. Am forty, married, small family, stockholder and executive in going shop now, available August 1. Seek responsibility and work at what you think I am worth, medium size shop doing good commercial and advertising printing, direct mail work, in city of 100,000 or smaller. Seek life-time connection and can make small investment. G 106.

FIRST-CLASS CYLINDER PRESSMAN, capable of taking charge of two or three cylinders doing high-grade work, including color and halftone; non-union; best of references. G 100.

WANTED TO PURCHASE

WANTED TO PURCHASE a roll feed platen press with re-winding attachment of either Kidder or Meisel manufacture. G 94.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED FOR CASH, Harris Automatic 2-color presses 15 x 18. Address G 109.

BUSINESS DIRECTORY

Advertising Service

"IT HAS PAID FOR ITSELF in results for years to come," wrote a printer who uses our "Tabloid" house-organ service. Builds business. Economical to produce. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Bookbinding Machinery

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calender Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Duro Overlay Process

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 5¼x9½ inch; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Ink Mills

SMALL PRINTERS INK MILLS, capacity 5 or 8 lbs., for regrinding skinned up or rubbery inks. PRINTERS INK MILL CO., 1303 Fond du Lac avenue, Milwaukee, Wis.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel paper knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Electric and gas machines stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cost Finder

THE PRINTER'S PAPER COST FINDER gives almost instantly the cost of any number of sheets, any weight per ream, any price per pound. Information free. FITCH BROS., Central City, Neb.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city. Large stock.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa.; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

WE ARE manufacturers since more than 40 years of Printers' Sundries in Metal — composing sticks, galleys, cast-iron furniture, locking apparatus, etc.— of high-grade precision. G. E. REINHARDT, Machine Works, Leipzig-Connewitz 114-a, Germany.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

The "Small Reinhardt," the only one existing upon the whole market, for jobbing work and small sizes of special rulings. The small Reinhardt Jobbing Disc Ruling Machine should be installed in every plant of modern practice. We furthermore manufacture since more than 40 years large single-sided and double-sided Disc Ruling Machines, as well as Disc Ruling machines for head-printing and ruling combined. G. E. REINHARDT, Dept. Förste & Fromm Machine Works, Leipzig-Connewitz 114-b, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th av. and 34th st;. Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

Every Impression Profit

WETTER

Send for Catalogue



Type-High Numbering Machine for Numbering and Printing at One Impression: The

Boston Model

is the Sturdiest Machine made and will stand up and meet the most exacting requirements

ALL DEALERS SELL THEM

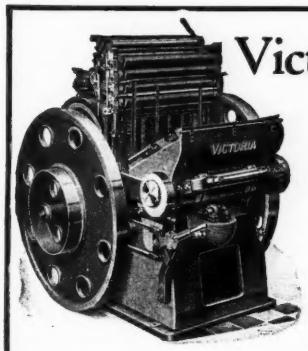
Wetter Numbering Machine Co., Atlantic Ave. and Logan St., **Brooklyn, N.Y., U.S.A.**

Commercial Christmas Greeting Cards

Why not have our sample book and get some of the profitable business that is to be had on this class of merchandise. We furnish cards with design and greeting only, or imprinted with your customer's name. **Price of sample book $3.00.**

Order NOW and get the early business.

STEPHEN GREENE COMPANY
200 Fifth Ave., New York Philadelphia, Pa.



Victoria Presses

are unequalled for finest Halftone and Register Work

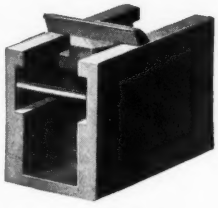
Imported from Germany

Inquiries Solicited

FRANK NOSSEL, 38 Park Row, New York

UPRIGHTGRAIN *Printing Base Systems*

SECTIONAL • POINT SYSTEM • STANDARD AND HALFTONE HEIGHT

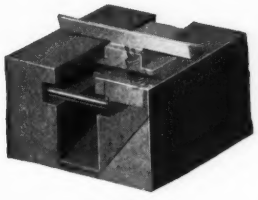


4x8 Hook

J.W. PITT, INC.

Home Office and Factory
BATH, N.Y.

JOHN KYLE, *Sales Manager*, 25 East 26th Street, New York City
Phone, 4989 Madison Square



8x8 Hook

REMEMBER
August 18th to 23rd

Be Sure to Attend the

Craftsmen's Convention and Graphic Arts Exposition

at Milwaukee, Wisconsin

"Meet Us in Milwaukee"
Booth No. 59

THE INLAND PRINTER

ELDON H. GLEASON
Sales and Advertising Mgr.

HARRY HILLMAN
Editor

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Howard Bond Agents

ALBANY, N. Y.
Potter-Taylor Paper Corp.
ALLENTOWN, PA.
J. A. Rupp Paper Co.
ATLANTA, GA.
Louisville Paper Co.
BALTIMORE, MD.
B. F. Bond Paper Co.
BINGHAMTON, N. Y.
Stephens and Co.
BOSTON, MASS.
John Carter and Co.
BROOKLYN, N. Y.
General Paper Goods Mfg. Co. (Env.)
Gray Envelope Mfg. Co. Inc. (Env.)
CHICAGO, ILL.
Midland Paper Co.
Parker, Thomas and Tucker Paper Co.
CINCINNATI, OHIO.
Chatfield and Woods Co.
CLEVELAND, OHIO.
Cleveland Paper Mfg. Co.
COLUMBUS, OHIO.
Diem and Wing Paper Co.
DAYTON, OHIO.
Reynolds & Reynolds Co. (Tablets).
Buyers' Paper Co.
DETROIT, Mich.
Chope-Stevens Paper Co.
GRAND RAPIDS, MICH.
Quimby-Kain Paper Co.
HARRISBURG, PA.
Donaldson Paper Co.
HOUSTON, TEXAS.
The Paper Supply Co.
INDIANAPOLIS, IND.
C. P. Lesh Paper Co.
KALAMAZOO, MICH.
Bermingham and Prosser Co.
LOS ANGELES, CAL.
Western Pacific Paper Co.
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
W. F. Nackie Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher-Leftholm Co.
MONTREAL, CANADA.
McFarlane, Son and Hodgson
NEWARK, N. J.
J. E. Linde Paper Co.
NEW ORLEANS, LA.
Diem and Wing Paper Co.
NEW YORK CITY
H. P. Andrews Paper Co.
Allan and Gray
Bahrenburg & Co.
Clement & Stockwell, Inc.
J. E. Linde Paper Co.
White-Burbank Paper Co.
OAKLAND, CAL.
J. T. Monohan Co.
OGDEN, UTAH
Scoville Paper Co.
OMAHA, NEB.
Marshall Paper Co.
PATERSON, N. J.
Paterson Cd. & Paper Co.
PEORIA, ILL.
John C. Streibich Co.
PHILADELPHIA, PA.
Garrett-Buchanan Co.
PITTSBURGH, PA.
Chatfield & Woods Co.
PROVIDENCE, R. I.
John Carter and Co.
PUEBLO, COLO.
The Colorado Paper Co.
RICHMOND, VA.
Anderson-Wilson Paper Co.
SAN ANSELMO, CAL.
Marin Paper Co.
SAN FRANCISCO, CAL.
Marin Paper Co.
SYRACUSE, N. Y.
J. & F. B. Garrett Co.
TORONTO, CANADA
Barber-Ellis Co.
VANCOUVER, B. C.
Columbia Paper Co.
VICTORIA, B. C.
Columbia Paper Co.
WASHINGTON, D. C.
F. T. Parsons Paper Co.
WEST CARROLLTON, OHIO
American Envelope Co. (Env.)
WINNIPEG, CANADA
Barber-Ellis Co.
ZANESVILLE, OHIO
State Paper Co.

N.Y. OFFICE 280 BROADWAY CHICAGO OFFICE 10 SO. LA SALLE ST.

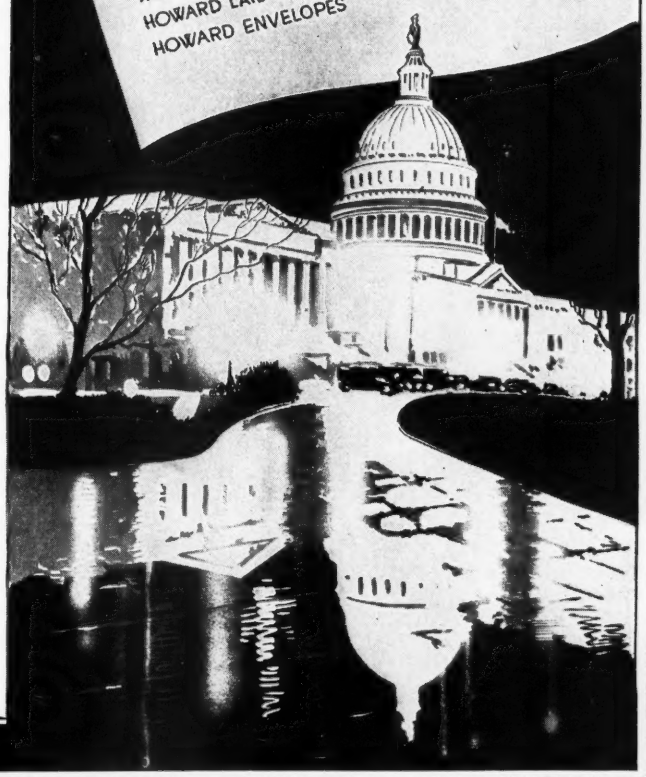
HOWARD BOND
WATERMARKED
The Nation's Business Paper

Displayed at
MILWAUKEE
GRAPHIC ARTS
EXPOSITION
August 18 to 23, 1924

Compare it! Tear it! Test it!
and You will Specify it

HOWARD LEDGER
HOWARD LAID BOND
HOWARD ENVELOPES

Mfd. by
THE HOWARD PAPER CO.
Urbana, Ohio.



"We didn't notice much result"

—*says your customer of his one-time booklet*

Take any average business man in your community. You try to interest him in printing as an aid to more business. He answers: "We put out a booklet a year ago, but we didn't notice much result."

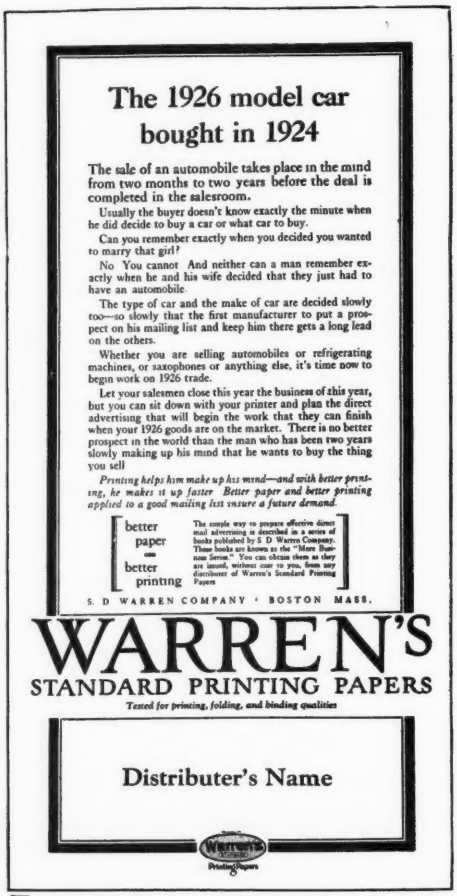
On this single experience—or on his experience with single, unrelated pieces of printing, used on widely separated occasions—he bases his opinion that printing doesn't pay.

Printing hasn't paid him, because he doesn't know how to use it. The hard, plain fact is that he doesn't understand how direct advertising works.

The average American business man has an automobile. To buy that automobile, he made up his mind slowly.

He started with a very hazy, general idea. Good printing—and his friends—swayed him—narrowed down his choice to one or two particular makes—and finally convinced him that *one*, the one he afterwards bought, was the right one for him.

The trouble with this merchant is that he has never understood how printing works on *him* as a consumer. Warren advertising like that shown at the right explains printing to him in terms of his own experience, as a prospective *buyer*.



THIS is one of the Warren advertisements* appearing in the newspapers of 45 important cities. These newspaper advertisements are supplemented by the Warren "More Business Series" booklets. Ask your Warren distributer for "The little old man at the roll-top desk" and other booklets in this Warren series.

**Actual size 12½ inches x 3 columns*

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

THE WARREN STANDARD PRINTING PAPERS ARE

WARREN'S CAMEO
Plate Coated Book, Post Card, and Cover. Dull coated for artistic half-tone printing. Its surface reflects no light.

WARREN'S SILKOTE
Dullo-Enamel and Silkote Post Card. An inexpensive semi-dull surface stock, noted for its practical printing qualities.

WARREN'S WARRENFOLD
Strong coated book. Strong body, good folding qualities, smooth even printing surface.

WARREN'S LUSTRO
Glossy coated for highest quality half-tone work either in color or black and white.

WARREN'S WARRENTOWN COATED BOOK
Glossy coated especially developed for process color printing in fine books and catalogs.

WARREN'S CUMBERLAND COATED BOOK
A generally popular, relatively inexpensive glossy coated paper for half-tone printing.

WARREN'S LITHO COATED
For lithograph and miscellaneous label printing of the better sort.

WARREN'S LITHO SUPER
Adapted to lithograph and miscellaneous label printing where the use of Litho Coated is not warranted.

WARREN'S LITHO MACHINE
For lithograph, miscellaneous label, and other classes of printing where a substantial, hard-sized machine finish paper is required.

WARREN'S OFFSET
For offset and letterpress printing.

WARREN'S PRINTONE
A semi-coated paper especially suited to large edition work requiring half-tones.

WARREN'S LIBRARY TEXT
An English finish paper taking medium screen half-tones satisfactorily and without glare.

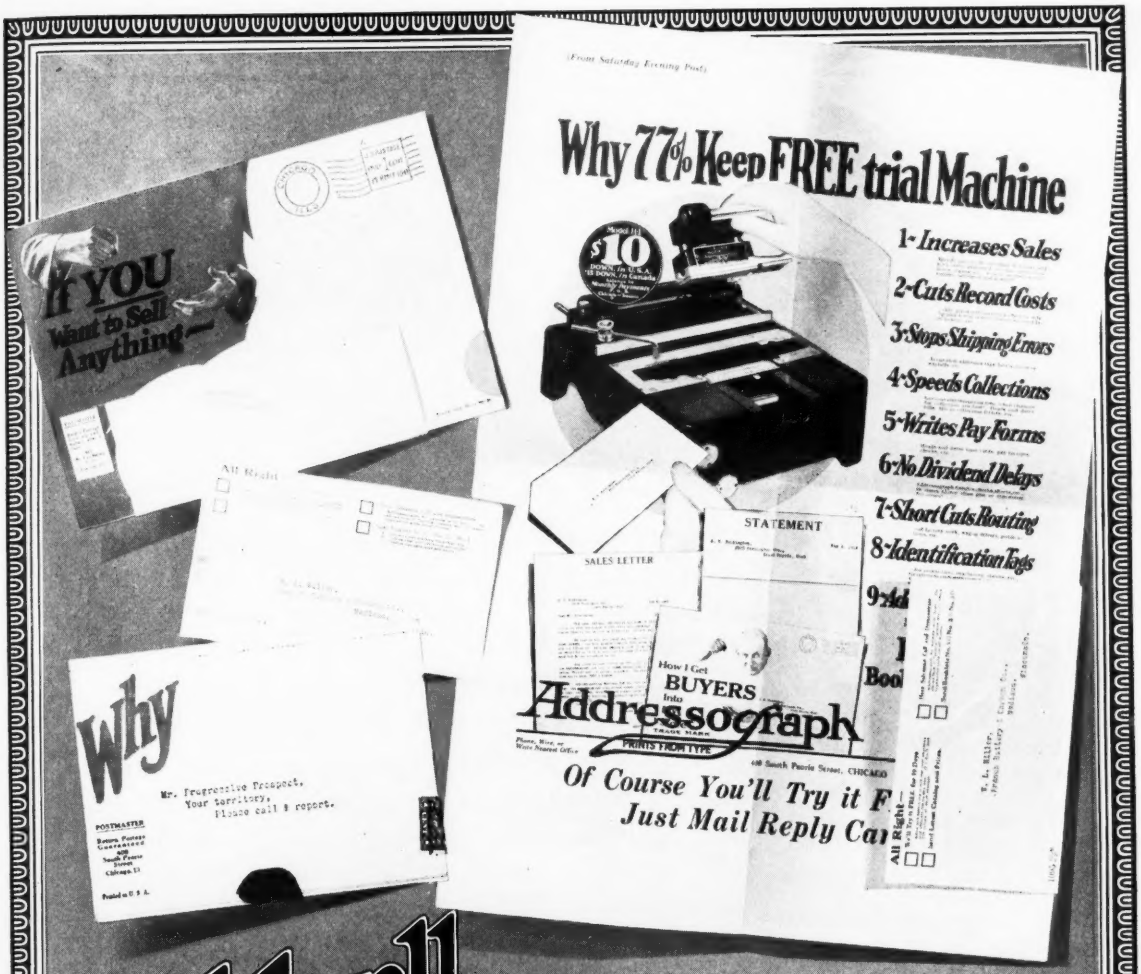
WARREN'S OLDE STYLE
A watermarked antique finish paper which lends dignity and distinction to book work devoted to type and simple line illustrations.

WARREN'S CUMBERLAND SUPER BOOK
A super-calendered paper of standard quality for half-tone illustrations, line cuts and text.

WARREN'S CUMBERLAND MACHINE BOOK
A moderately priced machine finish paper of the first quality, suitable for large editions.

WARREN'S INDIA
For extra-thin editions. 1420 pages to the inch.

WARREN'S THINTEXT
A thin, opaque paper for commercial work.



Foldwell TRADE MARK REGISTERED *is used by* Addressograph Co. TRADE MARK

Investigation among more than 100,000 users of their product, convinces the Addressograph Company that self-addressed return cards —which make it *easy* for prospects to reply—are an important factor in getting results. Pieces with self-addressed cards, as illustrated, are easy to produce. They come from the printer folded, and a *single* addressing is all that is necessary. The prospect need only tear off the card and drop it in the mail. It is interesting to know that for pieces of this character where *dependable* strength as well as a fine printing surface is essential, the Addressograph Company uses Foldwell.

CHICAGO PAPER COMPANY • *Manufacturers*
801 South Wells Street • Chicago
NATIONALLY DISTRIBUTED

Facts: *The Famous Foldwell Travel Test, in which 17,000 business men participated, proved that Foldwell Coated will carry your direct advertising messages safely through the mails.*

BUCKEYE COVER

As a Standard Commodity



The Founder
WILLIAM BECKETT
1821 – 1895

THE assertion that Buckeye Cover is universally recognized as the standard by which all cover papers are measured, both as to price and quality, will hardly be disputed.

One of the oldest of cover papers, its domination of the market increases from year to year. We think that nearly one-third of all cover paper now consumed in America is Buckeye Cover. Its sales increase from year to year without regard to general business conditions.

No other stock at any price, we have reason to believe, possesses such toughness and embossing qualities. The surface is singularly adaptable to every recognized graphic process. The twelve colors and three finishes afford a very wide latitude in obtaining desirable effects.



Yet the price is very moderate and the service nation wide. An added advantage is found in the fact that Buckeye Cover Envelopes can be obtained to match.

When a commodity has obtained a recognition so universal it is good form to use it in even the finest work. Costs will be reduced without the slightest loss of prestige or effect. Yet Buckeye Cover is so reasonably priced that it may be used economically in the simplest job.

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, Since 1848

To any Printer, or buyer, or creator of good advertising who will write us on his business letterhead we will gladly send Buckeye Cover Specimen Box No. 6. This is a large and highly suggestive collection of varied work on Buckeye Cover and Buckeye Cover Envelopes.

DREADNAUGHT *Parchment*

QUALITY is not an elusive characteristic, you can easily appreciate it. In a bond paper the highest quality is the result of the highest grade materials—new strong white rag cuttings and nothing else—efficiently handled by experienced workmen. Modern machinery and equipment contribute uniformity and economy in production. Dreadnaught Parchment belongs in this limited class of quality papers. It is the very best we know how to make.

Manufactured by
GILBERT PAPER COMPANY
MENASHA, WISCONSIN

DISTRIBUTORS

Baltimore, Md.	Henry D. Mentzel & Company
Boston, Mass.	W. H. Claflin & Co.
Chicago, Ill.	Empire Paper Co.
Cleveland, Ohio.	Kingsley Paper Co.
Milwaukee, Wis.	Dwight Bros. Paper Co.
Minneapolis, Minn.	Swartwood-Nelson Paper Co.
New Orleans, La.	Julius Meyer & Sons, Inc.
New York, N. Y.	Bishop Paper Company
New York, N. Y.	Hamilton Card & Paper House, Inc.
New York, N. Y.	Milton Paper Company
Philadelphia, Pa.	Riegel & Co. Inc.
Richmond, Va.	Epes-Fitzgerald Paper Co.
San Francisco, Cal.	Bonestell & Co.
St. Paul, Minn.	Inter-City Paper Co.
Washington, D. C.	R. P. Andrews Paper Co.
EXPORT	Maurice O'Meara Company—New York, N. Y.



FIRST GRADE *for* ECONOMY

BYRON WESTON COMPANY'S Business Papers, like first grade tires, are the most economical in the long run. An office run on cheap, low grade writing paper, automatically proclaims its own standing in business circles. It is safer to outfit your business with "oversize" Bond and Ledger paper than to skimp on these important items.

Byron Weston Company Papers

First, Because They Last

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with a hinge in the paper.

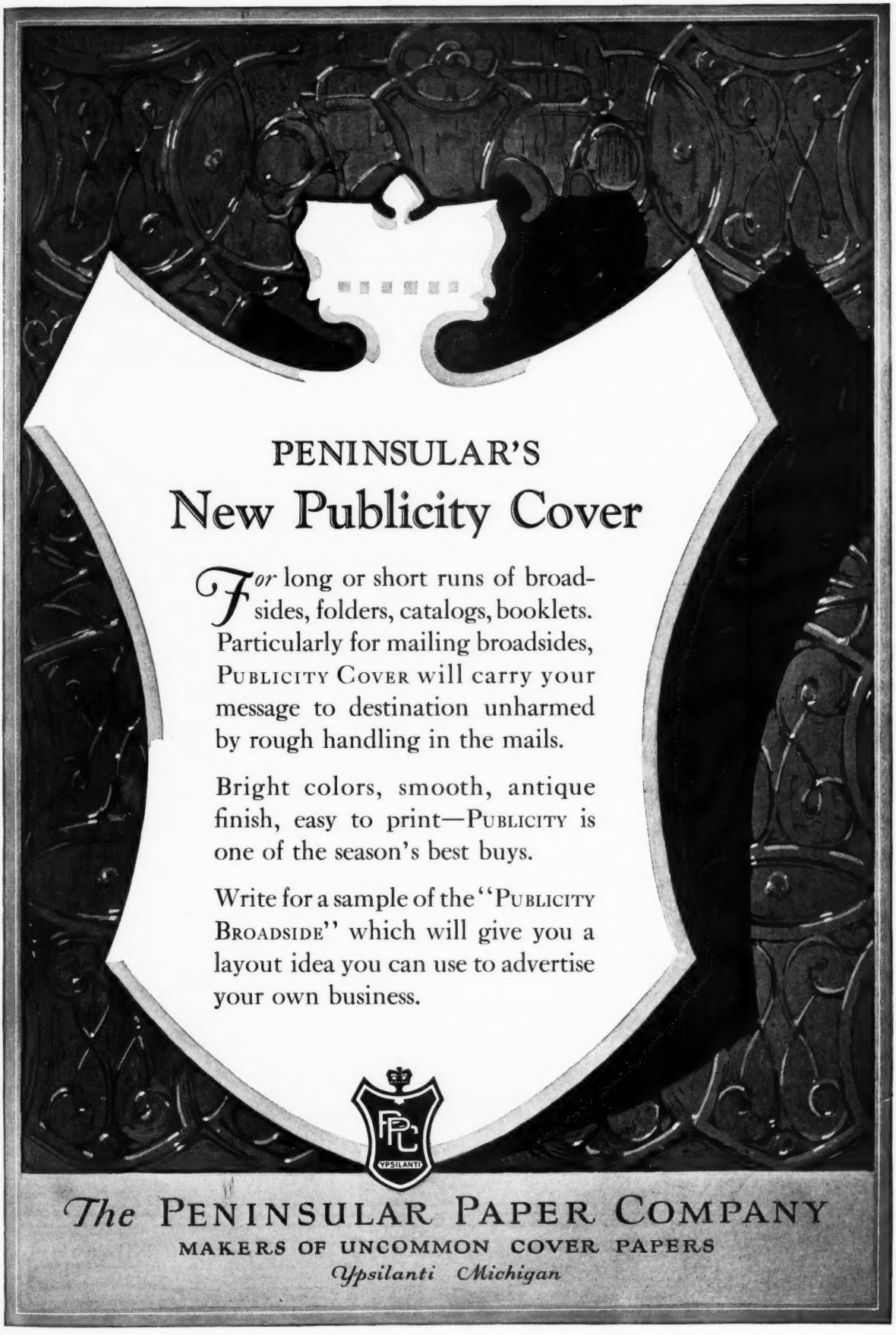
WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

State your writing or ledger paper needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY, Dalton, Mass.



PENINSULAR'S

New Publicity Cover

For long or short runs of broadsides, folders, catalogs, booklets. Particularly for mailing broadsides, PUBLICITY COVER will carry your message to destination unharmed by rough handling in the mails.

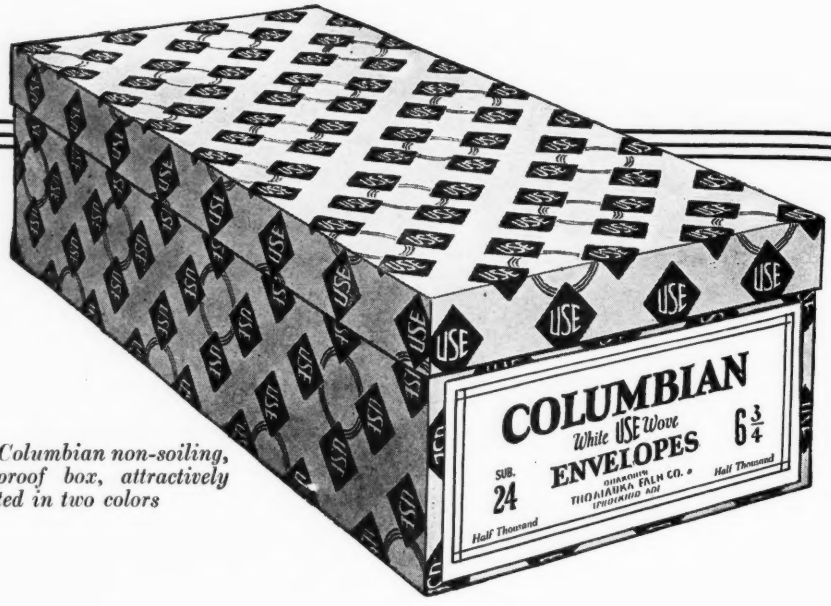
Bright colors, smooth, antique finish, easy to print—PUBLICITY is one of the season's best buys.

Write for a sample of the "PUBLICITY BROADSIDE" which will give you a layout idea you can use to advertise your own business.

The PENINSULAR PAPER COMPANY

MAKERS OF UNCOMMON COVER PAPERS

Ypsilanti Michigan



The Columbian non-soiling, dustproof box, attractively printed in two colors

A box to help your sales

An unusual box—one people will notice and remember. Its purpose is to make easier envelope sales for you.

It is the container for Columbian Envelopes—made by the world's largest envelope manufacturers.

Every box contains a printed guarantee covering Columbian Envelopes.

COLUMBIAN

The envelope itself is identified by the watermarked initials of this Company:

USE

The container and label pictured above catch the customer's eye and remind him of reliable envelopes—the kind he wants.

As he comes to know their good qualities, he accepts Columbians readily and with less selling effort on your part.

Read carefully the guarantee at the top of the page opposite.

To make it easy for you to examine Columbians, we will be glad to ship you a neat sample box containing enough Columbians for you to make a thorough test of their quality.

USE

GUARANTEE

THESE COLUMBIAN Envelopes are guaranteed as to paper, folding, cut, and gumming.

If, due to any fault in manufacture, they fail to give complete satisfaction, the distributor from whom you bought them, is authorized to replace them at our expense.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

This guarantee goes into every box

In addition to the guarantee covering the actual manufacture of Columbian Envelopes, we further guarantee satisfaction with their typing, writing and printing qualities.

You will be satisfied with their price, too.

Columbian Envelopes are plain, substantial white wove envelopes, well made, from better than average stock.

The size range covers your customers' usual requirements, namely: 5, 6¼, 6¾, 7, 9, 10, 11, 12, 14 and Monarch.

Your paper merchant has Columbian Envelopes in stock—ready to give you immediate delivery.



This sample box of Columbians will enable you to test their printing, typing and writing qualities. Write for it.

ENVELOPES

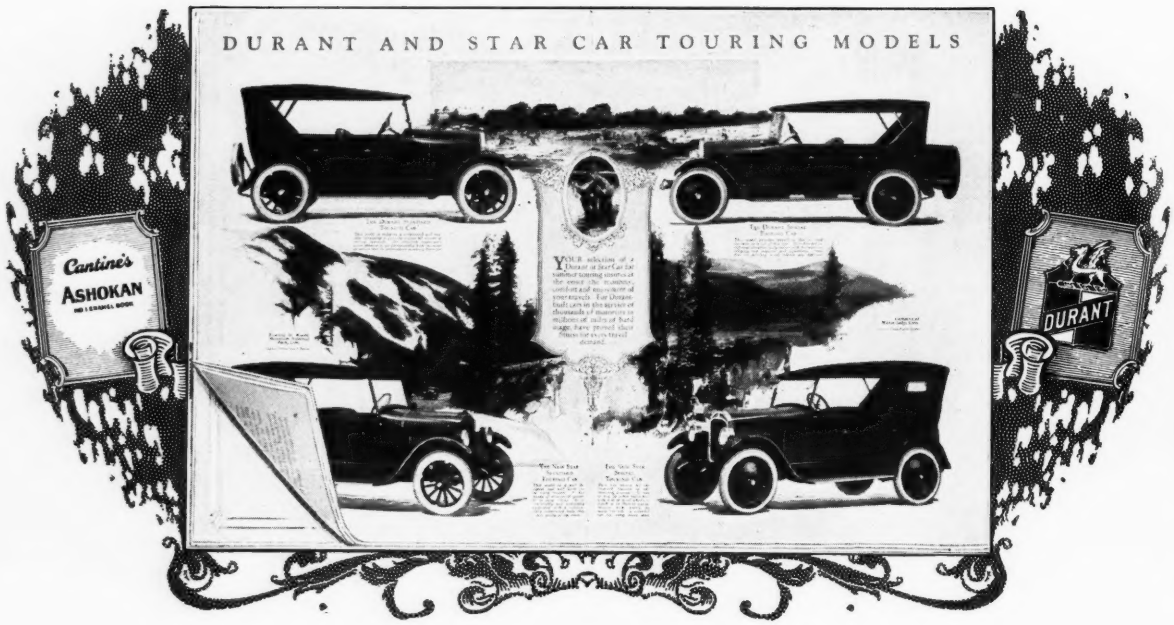
UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASS.

Location	*Division*
Worcester. Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	The Monarch Envelope Co.

USE



Every month the Martin Cantine Company offers cash prizes to the advertising man and the printer who jointly produce the best work on Cantine's Coated Papers. The May contest was won by The Arrow Press and staff, New York City, for the beautiful Touring Number of Durant's "Standard." This house organ is printed in colors on Cantine's Ashokan, the No. 1 Enamel Book Paper.

THE problem today is not how to *get* an output, but how to *sell* it.

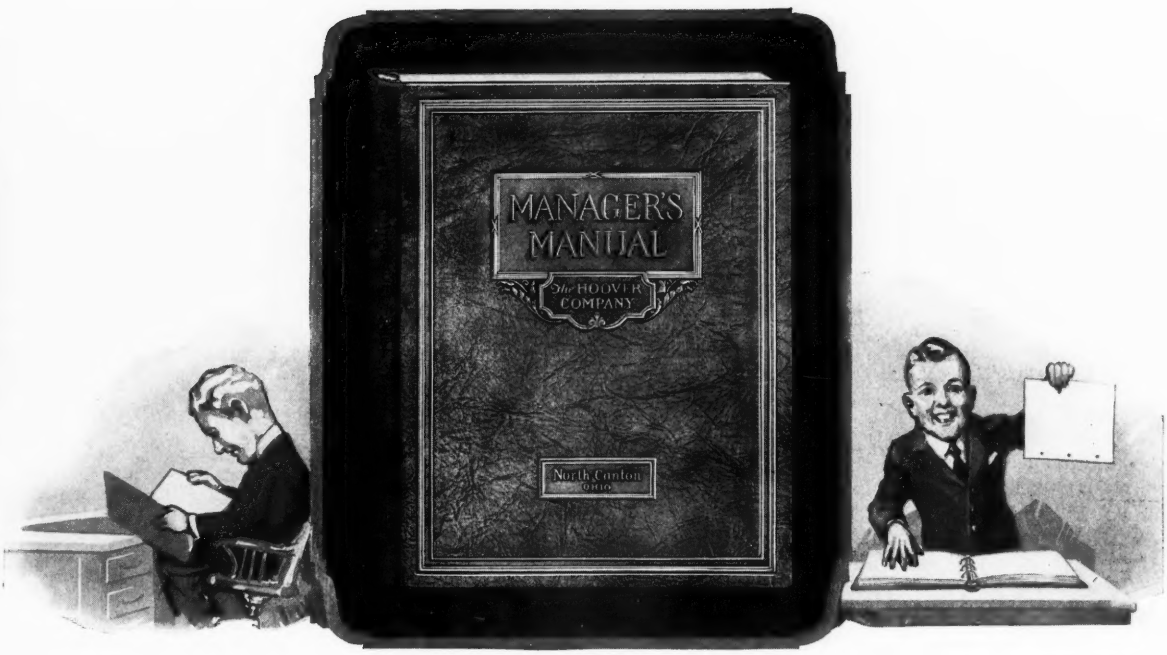
Good coated paper on which to print house organs, catalogs, illustrated letters, folders, broadsides—the foundation of selling—is more vital to success now than raw materials for production or concrete for walls. It is a matter to which the highest executives in every company may well give attention.

By using Cantine's Coated Papers, you make certain that the *printed* salesmanship you produce will be as effective as paper can make it.

Cantine's Coated Papers for all requirements of quality are sold by leading jobbers in principal cities. For catalog and full particulars of monthly contests, address the Martin Cantine Company, Saugerties, N. Y., Dept. 55.

Cantine's COATED PAPERS

CANFOLD	ASHOKAN	ESOPUS	VELVETONE	LITHO C.1 S.
SUPREME FOLDING AND PRINTING QUALITY	NO 1 ENAMEL BOOK	REGULAR NO. 2 ENAMEL BOOK	SEMI-DULL - Easy to Print	COATED ONE SIDE



Fine Covers Help Sell Fine Printing

WHEN any man picks up such a book as the Hoover loose-leaf Manager's Manual Pictured above, he will instinctively turn to the inside. If he is a buyer of printing, he will think complimentary thoughts about the printer who produced the job.

It is decidedly to your advantage to have your fine printing enclosed in fine covers. Molloy Made Covers are an honor to any printing job, and have helped to bring new business to many printers. They are distinctively beautiful in appearance, and they preserve their contents against rough handling.

Give us a chance to work with you on the next book you print, whether it be loose-leaf or permanent binding. Molloy Made Loose-leaf Covers can be supplied in practically any style of ring, string, or post binders. Let us have details as to size and purpose, and we will furnish suggestions and sketches which will help you close the job.

Molloy Made Covers are made only by

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
2859 NORTH WESTERN AVENUE

Prospect-Fourth Building, Cleveland
1820 West 38th Street, Los Angeles

300 Madison Avenue, New York
Carlton Publicity, Ltd., London, England

MOLLOY MADE

Commercial Covers  *for Every Purpose*

The mark of a satisfactory sale

WHEN your customer asks you for strong envelopes show him the Improved Columbian Clasp Envelope. Let him finger the tough Jute paper and test it for snap and strength.

Let him examine the clasp, and note how cleanly it bends up to pass through the flap.

Let him inspect the flap and see how carefully it is reinforced where the tongue comes through.

Let him close down the flap—and spread the double tongue. He will find that the Improved Columbian Clasp does not give way in any kind of service.

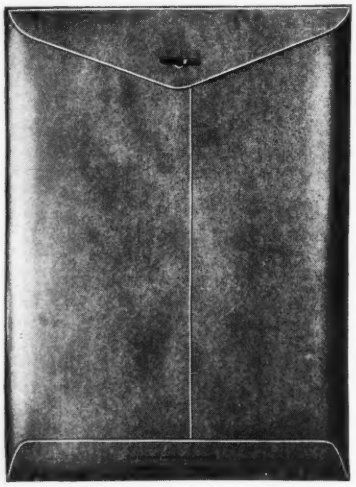
The clasp that *holds*

He'll find, too, that, because it is firmly anchored by four prongs that pass through the double thickness at the seam, the Improved Columbian Clasp does not "pull out" easily.

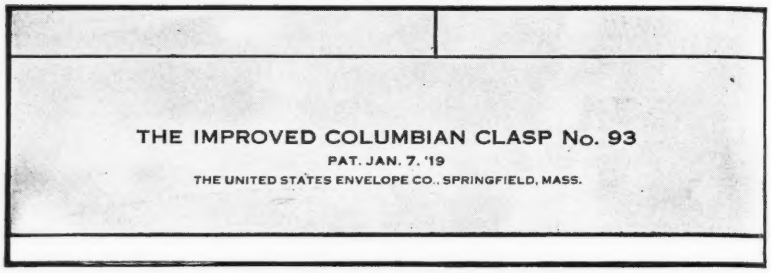
These advantages are so plain that they cannot be overlooked.

They make the Improved Columbian Clasp Envelope easy to sell—and satisfactory to use. The person who buys this envelope once is pretty sure to buy it again.

The man who wants to mail important papers, or light articles, so that they will arrive in good shape, is quickly impressed with the strength and security of the Improved Columbian Clasp Envelope.



This is the envelope now being used by up-to-the-minute business houses, stores, factories and mail order concerns to deliver catalogs, papers and small articles of merchandise safely. The envelope pictured is the sturdy Improved Columbian Clasp. It is made of high grade Jute paper, exceedingly tough and strong.



THE NAME AND THE NUMBER

This name, printed unobtrusively, but plainly, on the back of the lower seam, tells at once that the envelope is of remarkably tough paper and good workmanship. Each of the thirty-one sizes of Columbian Clasp Envelopes bears a different number, so that when your customer comes to buy again, he may easily tell you the exact sizes he needs.

The thirty-one sizes are used to mail almost everything from small articles of hardware—sharp-edged and weighty—to sheafs of important papers—and catalogs as large as 9x12 inches page size.

For your customer who sends out catalogs

The man who has invested several hundred dollars in preparing and printing a catalog, wants to be sure it will go through the mail safely and arrive in good shape. He knows that if it is lost, or gets battered and broken on the way, it will make no money for him.

Suggest this thought to your customers who send out catalogs. They will probably thank you and recognize the good sense of spending a fraction of a cent more for an envelope that will better safeguard their investment.

To save time and money in retail stores

In many retail stores, small articles, instead of being tied up in bundles, are handed the customer in Improved Columbian Clasp Envelopes.

There is no waste to an envelope. It is a self-contained unit. The man behind the counter uses just enough and no more.

There is the saving of time. It takes longer to wrap up a bundle than it does to slip the article into an envelope. In stores where retail clerk hire is an important item, this saving of time is in itself a big consideration. The envelope is more acceptable to the customer than a bundle. It is neater and protects its contents better.

IMPROVED COLUMBIAN CLASP ENVELOPES

are made on marvelous machines. Exacting inspection maintains their high standard of quality. Their manufacturers, the United States Envelope Co., are the world's largest producers of envelopes.

Eleven divisions, located at strategic points, cover the country. These divisions are:

Location	*Division*
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.,	White, Corbin & Co.
Hartford, Conn.,	Plimpton Manufacturing Co.
Springfield, Mass.,	Morgan Envelope Co.
Waukegan, Ill.,	National Envelope Co.
Springfield, Mass.,	P. P. Kellogg & Co.
Worcester, Mass.,	Whitcomb Envelope Co.
Worcester, Mass.,	W. H. Hill Envelope Co.
Indianapolis, Ind.,	Central States Envelope Co.
San Francisco, Cal.,	Pacific Coast Envelope Co.
Philadelphia, Pa.,	Monarch Envelope Co.

Endorsed by users everywhere as the best merchandise envelope

Advertisements in System, Printers' Ink Weekly, Printers' Ink Monthly and Mailbag are telling large envelope users about the Improved Columbian Clasp Envelope. More and more your customers are coming to know its advantages.

Don't let these customers go elsewhere to buy. Stock Improved Columbian Clasp Envelopes now.

Send your order to your regular paper merchant. If he hasn't yet stocked them, write the United States Envelope Company, Springfield, Mass.

Old Council Tree Bond

PAPER is only the background, the ground work. Upon it you place your letterhead and then build your message.

To use a paper not suited to the character of your institution is comparable to building a fine looking house on a weak foundation. In the end it proves more costly.

OLD COUNCIL TREE BOND is worth the message of the greatest, yet it is not beyond reach of anyone.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y. ..... Potter-Taylor Paper Corporation	MILWAUKEE, WIS. ..... The E. A. Bouer Co.
APPLETON, WIS. ..... Woelz Brothers	NEWARK, N. J. ..... J. E. Linde Paper Co.
BRIDGEPORT, CONN. ..... Lasher & Gleason, Inc.	NEWARK, N. J. ..... H. P. Andrews Paper Co.
BUFFALO, N. Y. ..... Holland Paper Company	NEW YORK CITY ..... J. E. Linde Paper Co.
CHICAGO, ILL. ..... Chicago Paper Company	NEW YORK CITY ..... H. P. Andrews Paper Co.
CINCINNATI, OHIO ..... The Chatfield & Woods Co.	PHILADELPHIA, PA. ..... Molten Paper Co.
CLEVELAND, OHIO ..... The Union Paper & Twine Co.	PITTSBURGH, PA. ..... Potter-Brown Paper Co.
DES MOINES, IOWA ..... Carpenter Paper Co. of Iowa	PORTLAND, ORE. ..... Blake, McFall Company
DULUTH, MINN. ..... Peyton Paper Co.	RICHMOND, VA. ..... Epes-Fitzgerald Paper Co.
INDIANAPOLIS, IND. ..... Century Paper Co.	ST. LOUIS, MO. ..... Acme Paper Company
ITHACA, N. Y. ..... T. G. Miller & Sons Paper Co.	SEATTLE, WASH. ..... American Paper Company
LANSING, MICH. ..... Dudley Paper Company	SPRINGFIELD, MO. ..... Springfield Paper Co.
LOUISVILLE, KY. ..... Miller Paper Co.	TACOMA, WASH. ..... Tacoma Paper & Stationery Co.
TOLEDO, OHIO ..... Commerce Paper Company	

NEW YORK CITY, *Export*, American Paper Exports, Inc.

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the ✓ *Names*

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1873 QUALITY



AN ACCIDENT IN A PAPER MILL

Mill Owner . . . "Mr. Jones, that car of Super Book you ran last night for Oldman Paper Co. does not match the color of their sample."

Mill Supt. . . . . "I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

Mill Owner . . . "Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

MR. PRINTER
Where Do You Come In On This?

It occurs daily in one of the many thousands of Paper Mills thruout the Country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard value.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

The Sabin Robbins Paper Company

Established 1884

National Distributors of Paper Mill Jobs

MIDDLETOWN, OHIO

Branch Warehouses:

CINCINNATI, OHIO	CLEVELAND, OHIO	DETROIT, MICHIGAN	MILWAUKEE, WISCONSIN	ST. LOUIS, MISSOURI
'Phone, Main 650	'Phone. Broadway 2194	'Phone, Main 6889	'Phone, Broad 5770	'Phone, Ohio 9197

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Why you should use Bingham's Composition Rollers

No. 8 of a Series of Facts

Convenience

A Factor to be Considered in Ordering Rollers

TIME is almost always an important factor in the procuring of printers' rollers. Convenience to the more than ten thousand printers who depend upon Bingham's Composition Rollers guided us, therefore, in locating the eleven factories which make those rollers.

Each of these factories is within overnight express distance of every printer in the district it serves. And this means that whatever the size or make of press, Bingham's Composition Rollers can be obtained for it, quickly.

Every one of our eleven factories is fully equipped, and from any one you will receive the same careful personal attention and the same quality product which have characterized the Sam'l Bingham's Son Mfg. Co. for seventy-five years.

Use our Red Shipping Labels

Sam'l Bingham's Son Mfg. Co.

Printers' Rollers

CHICAGO 636-704 Sherman St.	PITTSBURGH 88-90 South 13th St.	KANSAS CITY 706-708 Baltimore Ave.	CLEVELAND, OHIO 1285 West Second St.
DALLAS 1306-1308 Patterson Ave.	DES MOINES 1025 West Fifth St.	ST. LOUIS 514-516 Clark Ave.	ATLANTA 40-42 Peters St.
INDIANAPOLIS 151-153 Kentucky Ave.	MINNEAPOLIS 721-723 Fourth St., So.	SPRINGFIELD, OHIO Cor. East and Harrison Sts.	

For 75 Years Bingham's Reliable Printers' Rollers



What Marvels have been accomplished in the 72 years since Bradner Smith opened his modest paper store, when Chicago was less than one-tenth the population of Omaha today.

Europe and America united by the Atlantic Cable; the air-brake, telephone, talking machine, incandescent light, linotype, sensitized film, automobile, flying machine, radio. Service to society, industry, business!

No alert business could stand still, watching such an onward march of national development. And the original Bradner Smith room has become a quarter million feet of occupied space; the store has become an eight-floor building; a greater tonnage passes through the shipping room today than through any other paper house in the middle west.

But this company looks upon 72 years of achievement, not as a completed period, but as a center for an ever-widening circle of those we serve.

Bradner Smith & Company

Wholesale Paper

333 South Desplaines Street
Chicago, Illinois



High Speed Halftone Paper

HYLO ENGLISH FINISH has a printing surface that will take 133 line halftones and show satisfactory printed results. Bleached Refined Groundwood Pulp provides a leveled-up printing surface and very even thickness of the paper. The ink absorption is held uniformly at just the proper balance for rapid drying and for maintaining all the color values in the inks.

LEADING PAPER MERCHANTS

Supply This Paper in Standard Sizes and Weights

ATLANTA
The Chatfield & Woods Co.

BUFFALO
The Alling & Cory Co.

BUTTE
Minneapolis Paper Co.

CHICAGO
Bradner Smith & Co.
Chicago Paper Co.
Parker Thomas & Tucker Paper Co.
Swigart Paper Co.

CINCINNATI
The Chatfield & Woods Co.

CLEVELAND
The Petrequin Paper Co.

DALLAS
Graham Paper Co.

DENVER
The Carter Rice & Carpenter Paper Co.
Graham Paper Co.

DES MOINES
Carpenter Paper Company of Iowa
Western Newspaper Union

DETROIT
Beecher Peck & Lewis

EL PASO
Graham Paper Co.

FARGO
Western Newspaper Union

INDIANAPOLIS
Crescent Paper Co.

KANSAS CITY
Graham Paper Co.
Kansas City Paper House

LINCOLN
Lincoln Paper Co.
Western Newspaper Union

LITTLE ROCK
Western Newspaper Union

LOS ANGELES
Western Pacific Paper Co.

LOUISVILLE
Southeastern Paper Co.

MILWAUKEE
The E. A. Bouer Co.

MINNEAPOLIS
Minneapolis Paper Co.

NASHVILLE
Graham Paper Co.

NEW ORLEANS
Graham Paper Co.
E. C. Palmer & Co., Ltd.

NEW YORK CITY
The Canfield Paper Co.

OKLAHOMA CITY
Kansas City Paper House
Western Newspaper Union

OMAHA
Carpenter Paper Co.
Field-Hamilton-Smith Paper Co.
Western Paper Company

PHILADELPHIA
The Canfield Paper Co.

PITTSBURGH
The Chatfield & Woods Co.

PUEBLO
Colorado Paper Co.

ROCHESTER
The Alling & Cory Co.

SALT LAKE CITY
Western Newspaper Union

SAN ANTONIO
San Antonio Paper Co.

SAN FRANCISCO
General Paper Co.

SIOUX CITY
Western Newspaper Union

ST. LOUIS
Graham Paper Co.

ST. PAUL
E. J. Stillwell Paper Co.

TOLEDO
The Commerce Paper Co.

WICHITA
Western Newspaper Union

LINOTYPE GOTHIC No. 13

36 Point
LINOTYPE Typography furnishes

30 Point
LINOTYPE Typography furnishes equipment

24 Point
LINOTYPE Typography furnishes equipment th

18 Point
LINOTYPE Typography furnishes equipment that both guid es and responds to design, meeting every demand that can

14 Point
LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as

12 Point
LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as actual part and result of that sim

10 Point
LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as actual part and result of that simplification gives the Linotype user

8 Point
LINOTYPE TYPOGRAPHY furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an actual part and result of that simplification gives the Linotype user the material for composition, of a richness

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

BORDER: Matrix Slides, 2 Point No. 402, 6 Point No. 519 and No. 1503

S20.24.8-AC

Composed entirely on the Linotype

Use these Butler Business Builders

You deal in ideas, paper and printing. These Butler Business Builders are splendid examples of each of these essential factors. The successful use printers have made of the ideas contained in these mailing pieces proves their right to the title "Business Builders." If you have seen these, use them. If you haven't seen them, send for them today. They are a part of Butler Service that we believe you will not care to overlook.



THE SYMBOL
OF EIGHTY YEARS' SERVICE
TO PRINTERS

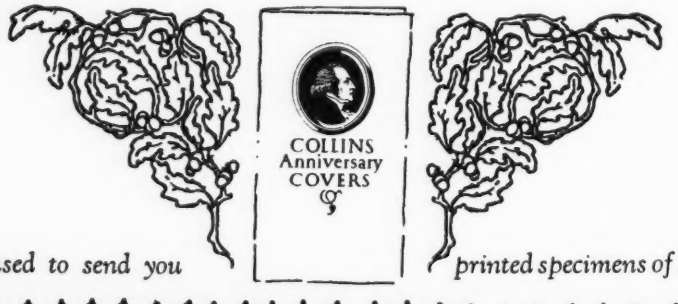
BUTLER BRANDS Paper THE BEST

J. W. Butler Paper Company	*Chicago*
Standard Paper Company	*Milwaukee*
McClellan Paper Company	*Minneapolis*
McClellan Paper Company	*St. Paul*
McClellan Paper Company	*Duluth*
Butler Paper Company	*Detroit*
Central Michigan Paper Company	*Grand Rapids*
American Paper Mills Corporation	*New York*
Mississippi Valley Paper Company	*St. Louis*
Missouri-Interstate Paper Company	*Kansas City*
Southwestern Paper Company	*Dallas*
Southwestern Paper Company	*Fort Worth*
Southwestern Paper Company	*Houston*
Butler Paper Company	*Denver*
Sierra Paper Company	*Los Angeles*
Pacific Coast Paper Company	*San Francisco*
Pacific Coast Paper Company	*Fresno*
Endicott Paper Company	*Portland, Ore.*
Mutual Paper Company	*Seattle*
Butler American Paper Company	*Chicago*
Patten Company, Ltd.	*Honolulu*

Announcing:

COLLINS Anniversary COVERS.

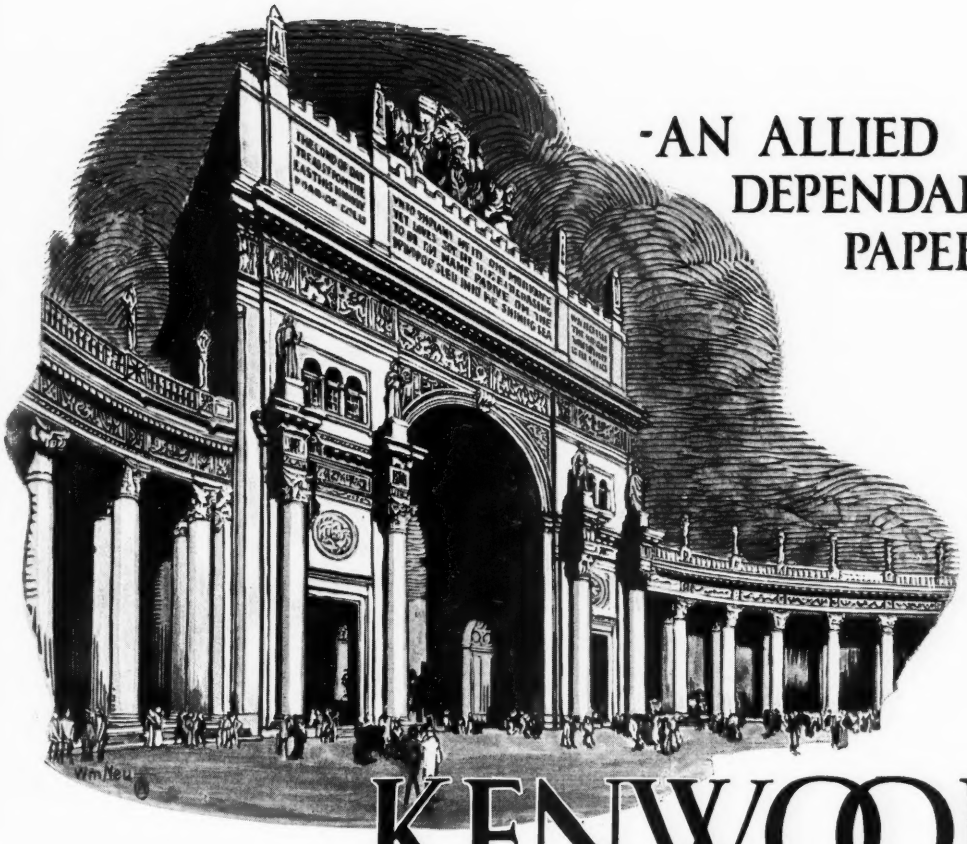
ANNIVERSARY COVER is a new addition to the line of COLLINS QUALITY COVER PAPERS which now includes CASTILIAN, ALGERIAN, DAMASCAN, LIBRARIAN, RIPPLETONE AND DUOTONE. ANNIVERSARY COVER is a duplex translucent stock made in two colors, bright gold and silver. It has excellent printing and creasing qualities and offers a distinct innovation for *booklet covers, menus, brochures, announcements and programs.*



We shall be pleased to send you printed specimens of Anniversary Covers

Made by the A.M.COLLINS MFG CO PHILADELPHIA PA *at the signe of the* Collins Oak Leaf, *& are to be sold by* Distributors *in the* Principal Cities.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



-AN ALLIED DEPENDABLE PAPER

KENWOOD TEXT



Send for these Printed Specimens

THIS sheet possesses a medium rough finish which gives all the soft, velvety appearance which one seeks in an antique or eggshell paper. Yet it takes sharp impressions of fine and closely drawn lines.

It is a particularly good sheet for fine brochures, folders and books. It prints clean; it is economical; and it possesses true Allied value. You can get Kenwood Text either in White or India. Send for our sample book.

ALLIED PAPER MILLS, Kalamazoo, Michigan

In writing for samples please address Desk 8, Office 7

New York Warehouse, 471-473 Eleventh Avenue

ALLIED MILL BRANDS

Porcelain Enamel	*Superba Enamel*	*Dependable Offset*
Superior Enamel	*Victory Dull Coat*	*Kenwood Text*

Besides our mill brands we stock both at the Mills and our New York Warehouse, Monarch C I S Litho, Laid Mimeograph, French Folio, Standard M. F. in white and colors, Standard Super in white and colors, Index Bristol in white and colors, Offset Blanks, Litho Blanks, Translucent Bristol and Campaign Bristol.

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

10 Paper Machines *34 Coating Machines*



PICTURES HUNG IN MEMORY'S GALLERY

SOME pictures do more than create an immediate impression. If they have sufficient interest value, they are hung in the gallery of human memory. A passing suggestion will draw aside the curtain, and we again see the picture with our mind's eye.

Let us illustrate your advertising with pictures that will have a prominent place in the mental gallery of your prospective customer

CRESCENT·ENGRAVING·CO.
KALAMAZOO, MICHIGAN

SPARTAN TYPE METALS



ECONOMY—DURABILITY

SPARTAN Type Metals are composed of three elements: tin, lead and antimony, carefully alloyed in their true proportions under the personal supervision of an expert metallurgist.

The formulas of the various kinds of Spartan Type Metal are the result of forty years' experience, during which time many improvements have been made not only in the formulas, but in the method of production as well.

For

Linotype, Stereotype, Monotype, Autoplate, Typograph, Electrotype, Compositype

MERCHANT & EVANS CO.
PHILADELPHIA
Since 1866



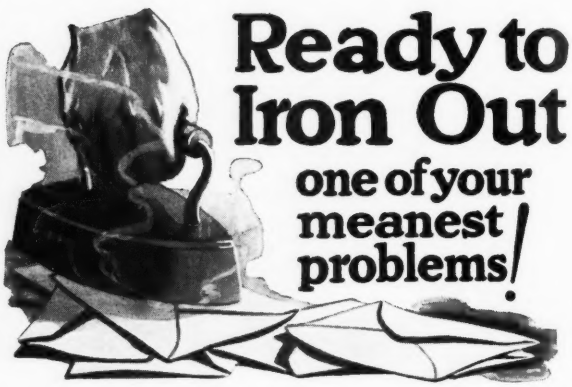
DeLuxe All-Steel Galley Cabinets

for Storage Purposes

No. 200—Holds 100 8¾ x 13" Galleys; 4 tier; number strips opposite runs; finished in dark green enamel **$36.00**

No. 208—Same as the above, but holds 100 Pressed Steel Galleys 6¾ x 23¾" **$50.00**

CHICAGO METAL MFG. COMPANY
3724 S. ROCKWELL STREET CHICAGO, ILL.

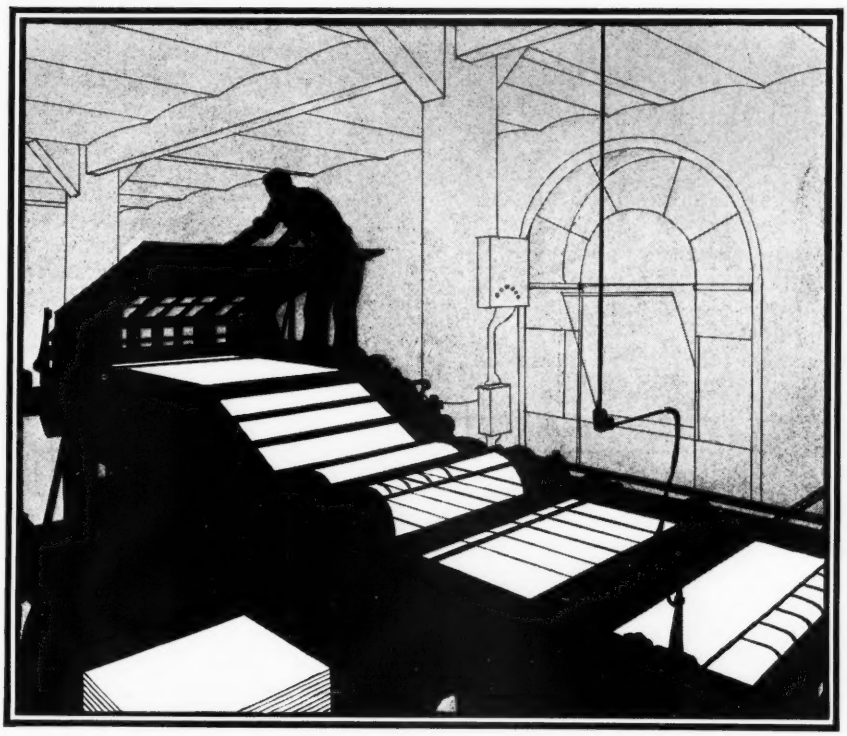


Ready to Iron Out one of your meanest problems!

WESTERN STATES service does more than sell—it helps. You have probably never had an envelope problem that hasn't come up to us a dozen or more times in varied forms—and every part of that extensive experience is yours for the asking. Put up your question or trouble. The chances are that our ten million stock holds the answer *ready made*. If not, we'll produce, or if we can't we will tell you where to get your result, if it is gettable.

SEE our working exhibit at the Craftsmen's Show in Milwaukee, August 18 to 23

The Western States Envelope Co.
South Water *from* Clinton *to* Ferry Sts.
Milwaukee Wisconsin



The press tells the truth about paper

MOST old-timers would hesitate a long time in judging the respective qualities of two papers that seemed to be similar. The eye can be fooled. But the press can't be. It determines instantly which is the better paper of the two.

It is on press that Dill & Collins papers show the fine stuff that is in them. It is on press that Dill & Collins papers have proved their superiority for a goodly number of years—proved it by the beautiful and faithful reproduction of the most difficult subjects.

Dill & Collins papers are recognized nationally as the highest of all in quality. There are seventeen standard lines—uncoated and coated—easily obtainable in all parts of the country through paper distributors. If you haven't complete samples, write your nearest distributor at once. Dill & Collins Co., 112 N. Twelfth St., Philadelphia.

DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS

List of DILL & COLLINS CO.'S *distributors and their offices*

Atlanta—The Chatfield & Woods Company
Baltimore—J. Francis Hock & Co.
Boston—John Carter & Co., Inc.
Chicago—The Paper Mills' Company
Chicago—Swigart Paper Company
Cincinnati—The Chatfield & Woods Company
Cleveland—The Union Paper & Twine Co.
Concord, N. H.—John Carter & Co., Inc.
Des Moines—Carpenter Paper Company
Detroit—The Union Paper & Twine Co.
Hartford—John Carter & Co., Inc.
Indianapolis—C. P. Lesh Paper Company
Kansas City—Bermingham, Little & Prosser Co.
Los Angeles—Blake, Moffit & Towne
Milwaukee—The E. A. Bouer Company
Minneapolis—Minneapolis Paper Co.
New York City—Marquardt, Blake & Decker
New York City—Miller & Wright Paper Co.
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—Riegel & Co., Inc.
Pittsburgh—The Chatfield & Woods Company
Portland, Oregon—Blake, McFall Co.
Providence—John Carter & Co., Inc.
Rochester—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Seattle—American Paper Co.
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper and Stationery Co.
Washington, D. C.—J. Francis Hock & Co.



EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off **embossed or Engraved effects,** without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. **Don't buy a toy outfit, and expect success.** Complete outfits, **$160.00** up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

There is only one ENGRAVING
That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES
MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department

HERCULES PRODUCTS · AMERICAN STEEL CHASE COMPANY

American Steel Chase Co.
Manufacturers of
HERCULES PRODUCTS FOR THE PRINTING TRADE
Electric-welded Steel Chases
Beaded Pressed Steel Galleys
Form Trucks, Brass Rule
"Amscol" Cleaning Fluid
Order direct or from any dealer
122 Centre St. New York

The Doyle Electric Sheet Heater
PREVENTS OFFSET ELIMINATES STATIC
Sold by reliable Supply Houses everywhere
THE J. E. DOYLE CO., 310 Lakeside N. W., Cleveland, O.
Manufacturers Pressroom Efficiency Products

VELLUMS AND FABRICS
for Commercial Printers,
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls.
Manufactured by
WILLIAMS, BROWN & EARLE, Inc. 918 Chestnut St., Phila., Pa.

Fine Engraved
Christmas Greeting Cards
Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.
Write for Samples.
KING CARD COMPANY
Manufacturers of Engraved Greeting Cards
149-57 North 12th Street - - Philadelphia, Pa.

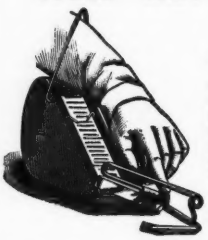
Spickler Liner Machine
will do any part of $900 worth of work you desire, and do it over and over again.
CHARLES A. SPICKLER, R. D. YARDLEY, PENNA.

WOODTYPE
THE BEST AND CHEAPEST IN THE MARKET
Write for Sample Sheet.
Expert Makers:
American Brass & Wood Type Co.
1800 E. New York Ave., Brooklyn, N. Y.

METALS
Linotype, Intertype, Monotype, Stereotype, Special Mixtures
QUALITY
First, Last and All the Time
E. W. Blatchford Co.
230 N. Clinton St. Chicago
World Building New York

We cater to the Printing Trade in making the most up-to-date line of
Pencil and Pen Carbons
for any *Carbon Copy* work.
Also all Supplies for Printing Form Letters
MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

Why Use Dinse-Page **ELECTROTYPES?**
BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)
BECAUSE they print better than inferior electrotypes.
BECAUSE they require less make-ready than inferior electrotypes.
BECAUSE they wear better than inferior electrotypes.
For SUPERIOR Electrotypes see or write to
Dinse, Page & Company
725 S. La Salle St., Chicago Tel. Harrison 7185

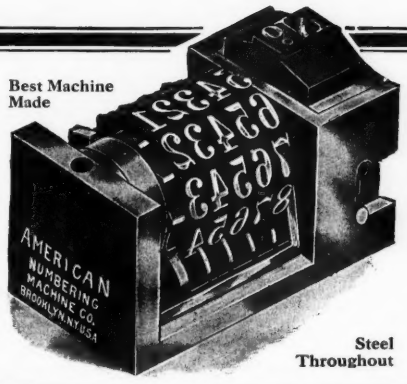
The Robert Dick Mailer
Combines the three great essentials to the publisher:
SPEED—SIMPLICITY—DURABILITY

Read what one of the many users has to say.
The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.
Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.
Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes from two to five inches.
For further information, address
Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

AMERICAN
Model 31

6 Wheels $18.00

AMERICAN NUMBERING MACHINE CO.
224-226 Shepherd Ave., Brooklyn, N.Y.
123 W. Madison St.....Chicago, Ill.
66 Houndsditch.....London, England

Best Machine Made



Steel Throughout

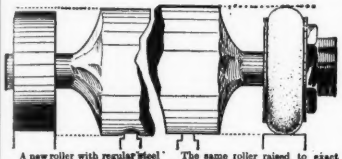
AMERICAN
Model 30

5 Wheels $16.00

In stock and for sale by
TYPE FOUNDERS EVERYWHERE

Specify AMERICAN when ordering

Morgan Expansion Roller Trucks
for **JOB PRESSES**



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insures clean printing without cutting of rollers.

They are Noiseless
They Expand and Contract
Equally efficient for old rollers.

They Save 50%

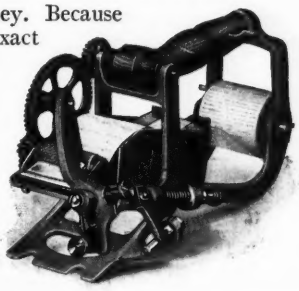
Prices at your dealers:
Set of 6 8 x 12 C. & P., $7.70
Set of 6 10 x 15 C. & P., 7.70
Set of 6 12 x 18 C. & P., 8.80
Set of 8 14½ x 22 C. & P., 11.00

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

Morgan Expansion Roller Truck Co.
Ask your dealer or send direct. 100 N. Larchmont, Los Angeles, Cal.

The Wing Aluminum Mailer

Will save you money. Because of lightness and exact balance operator can save time in handling papers. There are fewer delays as machine is simple and will stand the gaff.



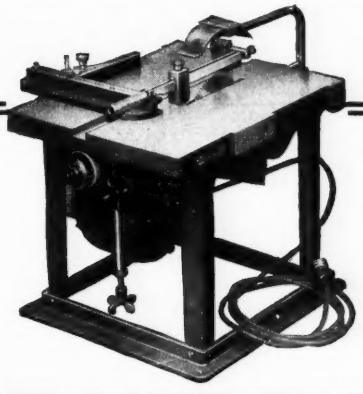
Send for further details and prices.

Chauncey Wing's Sons
Greenfield, Mass.

Invitation

READERS of *The Inland Printer* who are coming to England for the British Empire Exhibition are cordially invited to include in the visit the House of Caslon, at 82 Chiswell Street. They will see there many Caslon portraits, mostly in oils, several early Caslon specimen sheets, and a few interesting cabinet curios.

H. W. Caslon & Co. Ltd.
Typefounders since 1720,
82 Chiswell St., London, E.C.
And at Manchester, Glasgow, and Dublin



THE BOICE-CRANE COMPOSING ROOM SAW

A simple, practical, convenient and extremely low cost machine for printshops and newspapers. Compactly built, yet surprisingly powerful and serviceable

Cuts linotype slugs, leads, furniture, reglets, brass rule, electrotypes, etc. quickly and easily. Does slotting, grooving and undercutting. Special attachments furnished for grinding, drilling, routing, mitering, etc.

Machine quickly pays for itself in time and labor saved. Increases profits by lowering costs. Comes set up ready for use. Simply place on bench, connect cord to lamp socket and start running.

Specifications

Height, 13″; size of table, 13″ x 16″; diameter of saws, 6 inches; bronze bearing or ball-bearing saw arbor; motor ball-bearing ½ hp.; pica gauge reads to 52 picas by nonpareils.

Write for completely descriptive circular and prices.

W. B. & J. E. BOICE, Dept. I. P. 9, Toledo, Ohio

EQUIP YOUR MACHINES WITH

HORTON VARIABLE SPEED PULLEYS

THE ONLY WHOLLY SATISFACTORY CHANGE OF SPEED MECHANISM

OVER 50,000 IN USE THRUOUT THE WORLD

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Write for particulars of our

NEW UNIVERSALLY ADAPTABLE DRIVE SHAFT Model A and the AA with "TWIN BLOCKS" which will transmit from 75 to 100 per cent more horse power.

Products of the

HORTON MANUFACTURING COMPANY

MINNEAPOLIS, MINNESOTA, U. S. A.

Cable Address: "Hortokum"

"A SPEED FOR EVERY NEED"

CUTS
Composing Room Costs

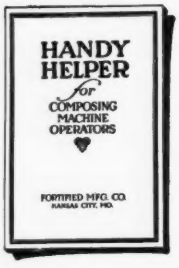
Reducing overhead costs increases production profits. Maximum production and uniform product of composing machines can only be had with the aid of an electric metal pot.

FORTIFIED

INTERCHANGEABLE ELECTRIC POT

for Linotype, Linograph and Intertype solves the slug-casting problem perfectly. Fortified Electric Monotype Pot does the same for the type casting machine.

EXHIBITOR
Graphic Arts Exposition
Milwaukee, August 18 - 23, 1924



is a wonderful book of helpful knowledge containing information about how to adjust machine troubles, metals, formulae, "toners" short cuts and safeguards. It's a money-maker for the user.

If you do not already have electric pots write for this booklet. It is free to you.

FORTIFIED MFG. CO.
14th and Agnes Avenue
Kansas City, Mo.

"FORTIFIED *Means* SATISFIED"

YOUR MARKET

THE INLAND PRINTER contains an advertising section, part of which is an exchange for those wishing to buy or sell printing and newspaper plants, equipment, etc.

Another part of this section which both employers and employees watch closely, lists positions available and positions wanted.

When you are in the market for a position, an employee, machinery to buy or sell, do not forget this service. The cost of such advertising is very reasonable.

Classified Advertising Section

THE INLAND PRINTER

632 Sherman St., CHICAGO

Sinclair and Valentine Company

Makers of

Lithographic, Cylinder and Job Inks, Pulp and Dry Colors

11-21 ST. CLAIR PLACE, NEW YORK

Service Branches

Philadelphia	**New Orleans**	**Boston**	**Los Angeles**	**Montreal**
Baltimore	**Chicago**	**Cleveland**	**Toronto**	**Winnipeg**

Waste-Baskets Can't Buy

—and that's where most of your catalogs go.

A well-bound catalog commands attention. It reaches the man you intended it for and what is equally as important, he keeps it. It is appreciated as is a well-bound book.

Catalogs and books bound in Genuine Keratol cut the cost of sales. They possess dignity, elegance, and refinement. Yet the cost of Keratol is but little more than paper or cloth binding, and but a fraction of the cost of the cheapest of animal leathers.

Genuine Keratol is made in an infinite variety of weights, colors, and grains. Cuts without waste. Guaranteed uniform, stain-proof, waterproof, and germ-proof. Unaffected by climatic conditions and odorless. For lasting beauty durability, and real economy, it has no equal.

Specify the Genuine. Samples on request.

THE KERATOL COMPANY
Newark, New Jersey



FILL IN THE COUPON AND MAIL TODAY

THE KERATOL CO.
Dept. B8, Newark, N. J.

Gentlemen: Please send me your book of samples.

Name.....

Street.....

City.....

Cut the Overhead!



Equip with this combination

Safety Can and Brush

Three-Quarters of the Benzine Saved.
Five or Six Operations Reduced to One.

Approved by the National Board of Fire Underwriters

Exact Size, 5½x3 Capacity, 5-6 of a Pint
Price, complete, $6.50
Brushes Replaced at Small Cost

For Sale by TYPE FOUNDERS and SUPPLY HOUSES

SELF-FEEDING BRUSH CO., 143 Federal St., Boston, Mass.

Why Burn Up Money?

RENOVATE your press rags with a Marlow Electric Washing Machine and Extractor. Any printer may buy a Marlow on monthly payments equal to the cash saving in rags. The Marlow both washes and dries the rags, softens them and removes the lint in a few minutes each day.
The machine quickly pays for itself by the actual cash saving effected.

For details write to
MARLOW MANUFACTURING CO.
2152 Superior Avenue :: Cleveland, Ohio



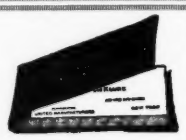
Metal Cleaning Furnaces
Round Cornering Machines
Lithographic Hand Presses
Paper Cutting Machines
Card-Board Cutters
Bronzing Machines
Perforating Machines
Mitering Machines
Heavy Platen Presses

Prices Without Competition

Catalogues and particulars readily given by the Makers

ESTABL. PETER VERBEKE, 21, RUE DES BOITEUX, BRUSSELS BELGIUM

WIGGINS Peerless Book Form CARDS



—Build business and prestige for you

Wiggins Patent Scored Cards put up in Wearwell Lever Binder Cases are valuable aids in getting new business. Their convenience, neat appearance and economy make them ready sellers, and one case purchased, the buyer comes back to you for future supplies of cards.

The Wearwell Case holds the cards firmly, keeps them always fresh and clean, and practically eliminates waste from spoilage. Uniformly scored, the cards detach easily with a smooth, straight edge.

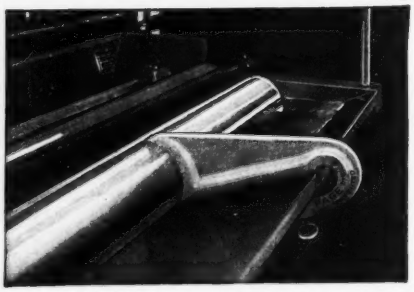
Progressive printers everywhere are making a 50 per cent profit printing and selling Wiggins Cards and Wearwell Cases. You can do the same. Write today for samples and details of $1, $5 and $10 trial assortment orders.

THE JOHN B. WIGGINS CO.
1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

Wiggins Patent Scored Cards :: Wearwell Lever Binder Cases

The Page Fountain "Divider"

Reg. U. S. Pat. Office



(PATENTED)
for
MIEHLE
KELLY
PREMIER
STERLING
and
HODGMAN
PRESSES

Price $8.50 Per Pair

WRITE FOR CIRCULAR

ROBERT R. PAGE, *Manufacturer*
225-227 East Twenty-Fourth Street NEW YORK CITY



MOTORS *and* CONTROLLERS

For Every Printing Requirement

CLINE ELECTRIC MFG. CO.
CHICAGO NEW YORK

KRAUSE "YR" UNIVERSAL MACHINE

A Little Bindery in itself

WILL DO ROUND CORNERING-PUNCHING-EYE-LETTING-THUMB-HOLES-INDEX CARD CUTS-ANGLE CUTS ETC.
A GOOD AND SMALL INVESTMENT FOR EVERY PRINTER AND BOOKBINDER.
LARGE STOCK-PROMPT DELIVERY.

HOFFMANN TYPE & ENGRAVING CO.
114-116 E. 13TH ST. NEW YORK CITY.

Correct Keyboard Fingering

By John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE 60c

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.

Half-Tone Black

OUR Fine Half-Tone Black BK 131, is indispensable for the better grade of printing. It is adaptable for Cylinder, Kelly and Job Presses, sets and dries rapidly, enabling a quick back-up. It is one of the best buys on the market today. Have you tried it?

"Many Waters Cannot Quench Love" is the caption of our August Blotter. May we place your name on our blotter mailing list?

TRIANGLE INK AND COLOR CO. INC.
MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

AUGUST FLORIDGE SCHIEFER

Main Office:
26-30 Front Street
Brooklyn, N.Y.

Service Office:
13 So. 3rd Street
St. Louis, Mo.

DEXSTAR

Manifold Linen

DEXSTAR MANIFOLD PAPER is not merely a second sheet. It is a high grade writing paper in tissue weight; designed for making multi carbon copies of important letters and documents.

This paper has the strength and finish which can only be secured from a rag base. It is especially recommended for legal work, mailing lists and select wrapping requirements.

Tissue Papers

DEXSTAR TISSUE PAPERS are notable for their beautiful and permanent colors, which are used for various decorative purposes. Special white numbers in this line are made for wrapping silverware (anti-tarnish). Other items are used for a wide range of industrial requirements.

Write for Sample Book and Price Lists

C. H. DEXTER & SONS, INC.
WINDSOR LOCKS, CONN.

STILLWATER
WATERMARKED
BOND

Here Quality and Economy Meet

An ideal paper for everything from the best executive stationery to the most common administrative or production form.

It is fine in appearance, strong, smooth of surface and even in texture. Yet with this high quality its price is low.

It is made in white and in a variety of useful shades, each with envelopes to match. And every sheet is water-marked—for your protection.

Have your customers standardize on Stillwater for every bond paper use. It means true satisfaction and economy.

Write today for the Stillwater portfolio. Also for free envelope stuffers ready for your imprint.

Manufactured by
THE PEERLESS PAPER CO.
DAYTON, OHIO





The Productimeter

Plain Figures. Sturdy Make.
In Satisfactory Service since 1879.
Try one, 30 days free. *Get our Bulletin 41.*

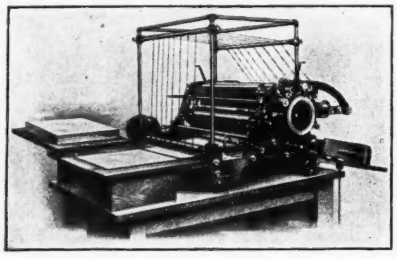
DURANT MANUFACTURING COMPANY
(1165) 653 Buffum St., Milwaukee, Wis.

THE FOREST CITY BOOKBINDING CO.
BINDERS TO THE TRADE
Any Style—Any Quantity
Edition Binding Catalogs and Pamphlets
Ask for our Prices
525 Caxton Bldg. Cleveland, Ohio

A Concise Manual of
Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages, packed with information that you can use every day. Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying. Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER CO.
Book Dept. 632 Sherman Street, Chicago, Ill.



This Small Ruling Machine

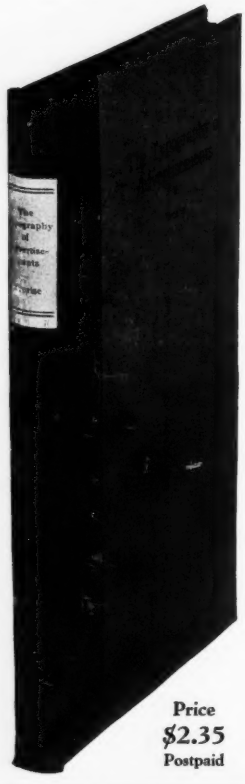
of Unequalled Working Capacity Should Be Installed Also in Your Printing Office

The "Small Reinhardt" Jobbing Disc Ruling Machine performs an additional machine for every printer. Ruling, cutting, perforating and crinkling is done alike in perfect quality. The machine increases output of your printing office, reduces your costs and pays for itself quickly in consequence of its greatest possible perfection as regards construction and production.

Cross Lines Should Never Be Printed
***Rule* the Cross Lines on the Small Reinhardt!**

Write for illustrated circular and price list.

G. E. Reinhardt, Dept. Förste & Tromm
Leipzig-Connewitz, 114 C Germany



Price
$2.35
Postpaid

Opens Door to Knowledge of Basic Principles

THE advertising compositor who stands out above his contemporaries is the one having the most thorough understanding of the basic principles of effective advertising display, one who *knows* the philosophy of good advertising typography. Practical experience, intelligent direction and the *study of the science of typography* as it relates to advertising are the avenues that lead to the mastery of this branch of the craft.

"The Typography of Advertisements"

By F. J. TREZISE

is a useful and instructive book for the advertising man as well as for the compositor. It enunciates correct principles which have universal application. Book contains 65 illustrations in two colors; 236 pages.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



Standardize Your Specifications on

Sentry Bond

URGE the printing buyer upon whom you call to send a request to the SENTRY BOND paper merchant for the "Blue Book of Business Letters." Your customers and prospects will appreciate the scores of pointers on better business letters that Louis Victor Eytinge gives in it.

The increased appreciation by your customers of the importance of better appearance in their stationery and office forms will make it easy for you to sell them SENTRY BOND.

The more care and attention your customers and you give to the selection of bond paper for all uses, the more you will find it to your advantage to standardize your specifications on SENTRY BOND, the *better bond* at *a reasonable price.*

Lee Paper Company



Vicksburg, Michigan

Dennison's

NON-BLOCKING
REG. U.S. PAT. OFF.

GUMMED PAPER sticks



— but it doesn't block —

AND that's just one reason why Dennison's Non-Blocking Gummed Paper has no superior. It is *non-blocking*—that is, labels made from it will not have the annoying tendency to block or stick together. Its gumming is exceptionally good, and made to stick quickly and permanently.

The excellent adhesive qualities and this non-blocking feature will guarantee your customers that satisfaction which always results in re-orders.

Other Gummings, too

In addition to Non-Blocking, the Dennison Line also includes these two other gummings:

FISH: Strongly adhesive; especially suitable for use on uneven surfaces.

DEXTRINE: An improved dextrine gumming; good adhesive strength; adapted for use on smooth surfaces.

Use Dennison GUMMED PAPERS

for your next gummed label job

Stocked by the leading Wholesale Paper Dealers in a wide variety of white and colored papers.

Write us for further information. Use the coupon below.

DENNISON MANUFACTURING CO.,
Dept. 8IP, Framingham, Massachusetts.

Please send me further information about Dennison's Gummed Papers, especially the Non-Blocking, and tell me where I can get them.

Name.....

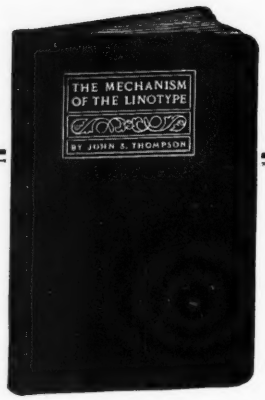
Street and No.....

City or Town.....State.....

A Book for Operators and Machinists—

—*by* JOHN S. THOMPSON
Author of—
"History of Composing Machines"
"Correct Keyboard Fingering"
and other works.

[280 pages; illustrated; handy pocket size, 4¾ x 7; substantially bound in flexible binding; price, $2.50; postage 10c extra.]



"The Mechanism of the Linotype"

First published in THE INLAND PRINTER under the title, "The Machinist and the Operator," and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

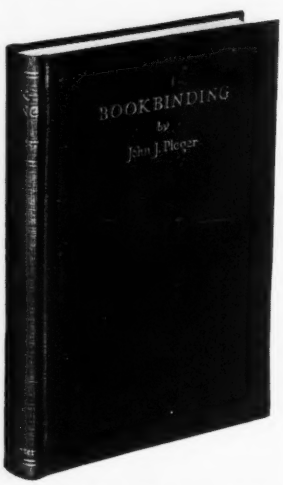
CONTENTS:

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions

THE INLAND PRINTER COMPANY
(Book Dept.) 632 Sherman Street, Chicago, Illinois

BOOKBINDING

By John J. Pleger



Size 6 x 8¾"; 425 pages. Attractively bound in cloth; gold stamped

Price $6.00 Postpaid

The information contained in this book is worth many times its price

Get Entire Bookbinding Business Between Two Covers

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

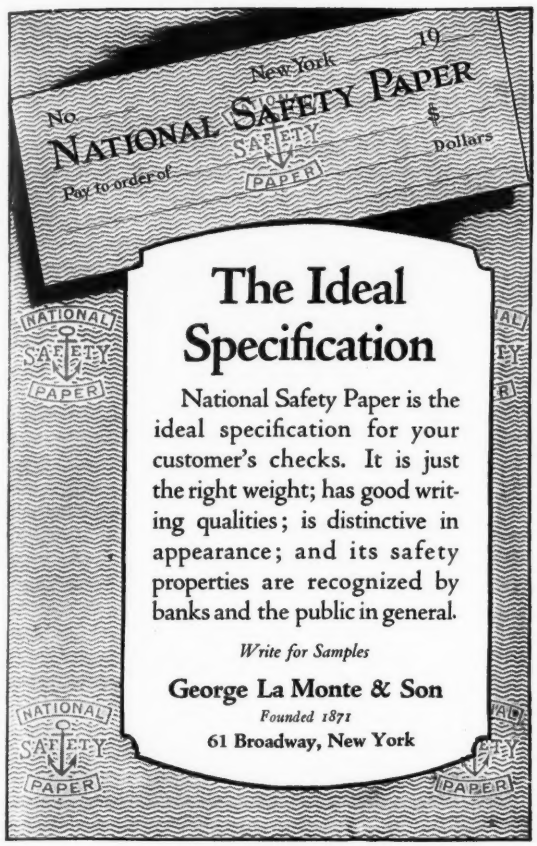
Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois



The Ideal Specification

National Safety Paper is the ideal specification for your customer's checks. It is just the right weight; has good writing qualities; is distinctive in appearance; and its safety properties are recognized by banks and the public in general.

Write for Samples

George La Monte & Son
Founded 1871
61 Broadway, New York



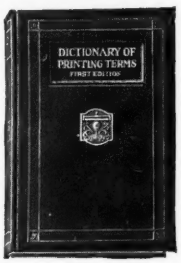
Price
$95
f. o. b.
Factory

Memorize One Keyboard

Use this typewriter for letters, news and advertising copy—the keyboard is similar to that of the Linotype, Intertype or Linograph. This is the ideal typewriter for the printer-editor.

The Linowriter is indispensable for teaching keyboard instruction in Vocational Printing schools.

EMPIRE TYPE FOUNDRY
DELEVAN, N. Y. **BUFFALO, N. Y.**



SEND for this book you have long desired but which has not been available heretofore—"Dictionary of Printing Terms." It is valuable alike to craftsman and layman. It is one of the Porte Library of Books for Printers—you should have them all. Descriptive catalogue on request.

The PORTE PUBLISHING CO.
Salt Lake City, Utah

Your Customers Will Buy Christmas Greetings

So Why Not From You?

Every printer who has outside salesmen or calls on his customers himself can sell our

Made-to-Order Business Christmas Cards

This line has *exclusive* features which make sales and the prices are right. You buy no stock but order from a sample book *after* you have made your sale. Now sold from coast to coast and have been for the last eight years.

Sales of $2,000 or more can be made from an investment of less than $2.00. Worth investigating? *Write today.*

TURNER & PORTER, INC.
49 West Swan Street **Buffalo, N. Y.**

Find Out What Is Best for the Field —*Then Do It*

A B P Standard No. 10

"To determine what is the highest and largest function of the field he serves and then strive in every legitimate way to promote that function."

THIS is the tenth and last of our Standards—the capstone of our ethical structure. It has been subscribed to by the publisher of this paper, and by every other member of The A B P, Inc.

Back in 1921, when the outlook was rather discouraging, our publishers held a meeting in Chicago, the theme of which was "HOW to SPEED the REVIVAL of BUSINESS." A great publisher, an ex-President of the association, expressed the duty of business papers in these words:

"But if the task be hard, if it require editors and publishers with big brains and great vision, the prospective reward is correspondingly great. Never has there been such an opportunity. Never were our industries more in need of help. Never would they be more grateful for full and true pictures of conditions, for wise counsel, and courageous leadership, as a result of unselfish devotion.

"This is a time when we should think how much we can give, rather than how much we can get. We should give all that we can first, hoping that there may be a margin of profit.

"This is a time for more patriotism, for greater leadership and less selfishness. The Business Papers must make the first investment living up to this thought. With the opportunities that are ours today, the watchword must be: Dividends small, Service large. We must be bulls on American business and not fear to make an investment in the affections and confidence of American business men."

We could ask for no finer commentary on the ideals back of Standard No. 10. For nearly an hour, this broad-visioned publisher elaborated upon the need for unselfish service, and he and the others went back home to do their mightiest to lift business up.

We have given you these intimate talks on our Standards because we believe you are entitled to know the moving forces which are back of the great organs of business which justly enjoy your confidence and support.

THE ASSOCIATED BUSINESS PAPERS, Inc.

JESSE H. NEAL, *Executive Secretary*

HEADQUARTERS: 220 WEST 42nd STREET NEW YORK CITY

THE INLAND PRINTER IS A MEMBER OF THE A. B. P.

Remove Hardened Ink

from your Rollers, Fountains, Plates, Etc.

SOLVINE H

DOES IT without affecting the part being cleaned

Put up in pint, quart, gallon and five gallon cans by

CHARLES HELLMUTH, Inc.

NEW YORK
154 West 18th Street

CHICAGO
536 South Clark Street



FACTORY OF BROCKWAY MOTOR TRUCK CORP., CORTLAND, N. Y.

Many of the World's Largest Manufacturers Come to Us for Their Pictorial Publicity

Brockway Motor Truck Corp.

for instance

MOTOR TRUCKS, in themselves, do not command much attention—but imagination and a knowledge of truck display, such as we must possess, will add a considerable amount of interesting selling punch to truck publicity.

The Brockway Motor Truck Corporation, of Cortland, N.Y., one of the largest manufacturers of light delivery and heavy duty motor trucks in the world, come to us for their pictorial publicity.



BROCKWAY MOTOR TRUCK

ITHACA
ENGRAVING COMPANY
ITHACA, NEW YORK

"YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD"

ROBERTS

The Largest Main Spring in any Press Numbering Machine

This Main Spring is not only *large* and *strong*, but it is also *flexible*. It is practically non-breakable. The holding up of numbering machine work due to a broken main spring is a great rarity when ROBERTS Machines are used.

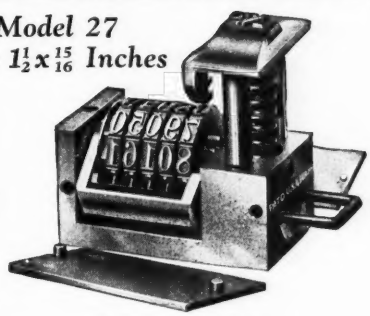
This Main Spring is but one of Eight special ROBERTS features. Fully described in our folder, ***"Eight Points of Preference for the Pressman,"*** sent on request.

ROBERTS
Numbering Machines

Model 27
Size $1\frac{1}{2} \times \frac{15}{16}$ Inches

Type-High Model 27
5 wheels
$16.00

Type-High Model 28
6 wheels
$18.00



№ 12345

Fac Simile Impression

VIEW SHOWING PARTS DETACHED FOR CLEANING

Machines to number either forward or backward. Orders for either style filled from stock—Fully guaranteed —Over 75 other models—Write for information.

Simplest—Strongest—Fully Patented
Over 400,000 in Use
Made Exclusively in U. S. A.

In Stock and For Sale by all Type Founders

The ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue
BROOKLYN, N.Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

ROBERTS

DUNHAM-WATSON CO.
Successors to
Frederick Dunham Co.
Printing Ink
PRINTING OFFSET & LITHO INKS
VARNISHES DRIERS DRY COLORS
441 S DEARBORN STREET
Chicago, Ill.



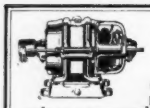
Redington Counters
Old Friend of every Printer
F. B. REDINGTON CO.
109 South Sangamon Street Chicago

To Eliminate Static Electricity—
Offset—Slip Sheeting, *Use*
The Johnson Perfection Burner
Cleveland

Complete Service for the Printer
We are equipped to make immediate deliveries of composing room equipment, also various lines of printing machinery.
DAMON TYPE FOUNDERS COMPANY, Inc.
NEW YORK BALTIMORE PHILADELPHIA

Printing Plants and Businesses
BOUGHT AND SOLD
Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.
CONNER, FENDLER & CO., 96 Beekman St., New York City

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.
WALTER SCOTT & CO., Plainfield, New Jersey



Do you buy electric motors on
Price alone?
or, do you buy from an economical standpoint? Purchasing properly rebuilt motors, guaranteed under the same standards as a new machine, saves you money—that's economy. Write for quotations. Over 8,000 electrical units in stock, including variable speed motors.
The Fuerst-Friedman Company, Cleveland, Ohio

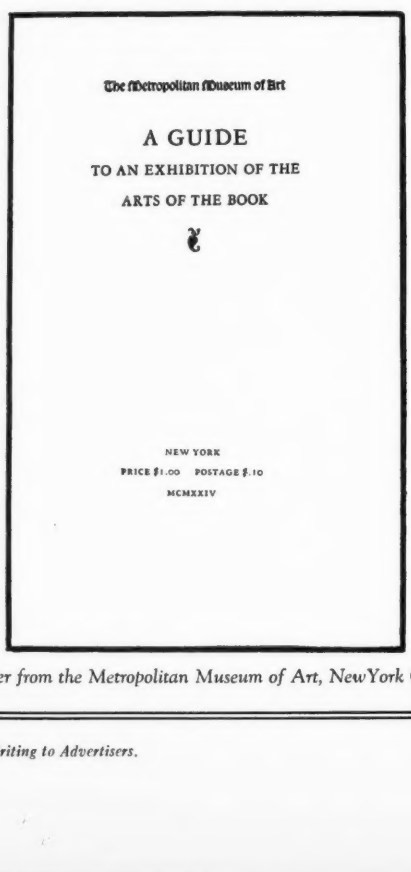
Greeting Cards *Select Your* Christmas Cards
while our stocks are fresh and the choice is wide.
Samples sent on request. Order yours to day.
CARPENTER PAPER COMPANY, Omaha, Neb.

Practical
BOOKS
about
PRINTING
and the
ALLIED TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

AN IMPORTANT BOOK
for Every Public Library and Printer's Office



Order from the Metropolitan Museum of Art, New York City

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol. 73, No. 5 — August, 1924

TABLE OF CONTENTS

PAGE

Blotter, Contest, A, for our Readers 774

BOOK REVIEW:
- Ballou, Robert O., Now a Book Publisher ... 772
- Book Exposition Catalogue, A 771
- Der Werdegang Einer Chromolithographie ... 771
- Other Books Received 772
- Printing Type Specimens, With Printing Guide 771
- Selling Creative Printing 771
- The Art of Lithography 771

Circular Products of the Printer 774

COLLECTANEA TYPOGRAPHICA:
- Educating the Buyers of Printing 721
- Good Feeling, An Era of 721
- Lines Under a Picture of a Printing Office .. 721
- Papermaking in England 722
- Pen, The Earliest 722
- Serenity 721

Community Journalism, Training Students for. 770

CONTRIBUTED:
- Circular Products of the Printer 774
- Country Weekly Newspaper Office, Use, as Printing School 732
- Craftsmen's Movement, The — Its Aims, Obligations and Accomplishments 713
- Creators of the New Era in Typefounding, The 761
- Direct-Advertising Idea, An Easily Sold 755
- Greenfield, Oliver H., Serves as Printer for Sixty-Eight Years 755
- House-Organs, Review of Printers' 750
- Journals and Magazines, Of 717
- Luther Typefoundry, Later History of the .. 727
- On to Milwaukee, August 18 to 23, 1924 ... 753
- Period, The, With a Curly Tail 724
- Presswork, Some Practical Hints on — Part XVII. 741
- Publisher, The New — Schoolville 734
- Pyramid Makeup, Why Not Adopt the? 715

Country Weekly Newspaper Office, Use, as Printing School 732

Craftsmen's Movement, The — Its Aims, Obligations and Accomplishments 713

Creators of the New Era in Typefounding, The 761

DIRECT ADVERTISING:
- Planning, Designing and Selling an Advertising and Merchandising Campaign ... 757

Direct-Advertising Idea, An Easily Sold 755

Does Manuscript Remain the Property of the Customer? 773

Dove, J. Maury, President of Lanston Monotype Machine Company, Succumbs 756

EDITORIAL:
- Contest, A Blotter, for Our Readers 774
- Does Manuscript Remain the Property of the Customer? 773
- Editorial Notes 774
- Progress, Keeping Up With 774

Foreign Graphic Circles, Incidents in 775

Greenfield, Oliver H., Serves as Printer for Sixty-Eight Years 755

House-Organs, Review of Printers' 750

ILLUSTRATIONS:
- Canon Roman of the Luther 1702 Specimen. 727
- Granjon, Joanne, Rare Printer Mark of 722
- Italic Types of the Luther Typefoundry ... 729

PAGE

ILLUSTRATIONS — *Continued:*
- Luther Broadside Specimen of Roman and Italic, Issued in 1702 726
- Luther Foundry's 1716 Specimen of Roman Capitals 730
- Mac Printing Company, Los Angeles, California, New Home of the 779
- Prentzler Specimen, Issued in 1774, Title Page of 731
- Printing Trades Offices, Transportation Building, Chicago, Arrangement of Booths at the 778
- Roman Types in the 1702 Specimen of the Luther Typefoundry 729
- Wegh Specimen, Title Page of the 732
- Winterburger, Joannis, Rare Printer Mark of 721

Incidents in Foreign Graphic Circles 775

JOB COMPOSITION:
- Popular Types — Their Origin and Use — No. XI.—The Oswald Cooper Faces 737

Journals and Magazines, Of 717

Keeping Up With Progress 774

Luther Typefoundry, Later History of the 727

MACHINE COMPOSITION:
- Cause of Damage to Matrix Is Obscure 769
- Clogging of Pot Mouth Jets 770
- Double Response, Corrected 769
- Give Method a Fair Trial 769
- Loose Fitting Plunger May Sometimes Be Cause of Imperfect Face on Slug 770
- Metal Fringes on Front Side of Mold 769
- Plunger Sticks in Well 769
- Sprung Elevator Jaw Caused Damage 769

NEWSPAPER WORK:
- Give Liberal Local Advertisers Attention 766
- Observations 766
- Review of Newspapers and Advertisements .. 767
- Solicitor, The Small Paper's Best 765

OFFSET PRINTING:
- Cold Enamel for Planographic Printing 744
- Distinguish Offset From Rotagravure, To .. 744
- New Zealand, Offset Printed Weekly in 744
- Offset Printing of Type 744

On to Milwaukee, August 18 to 23, 1924 753

Period, The, With a Curly Tail 724

PORTRAITS:
- Badke, William H 754
- Barth, Henry 763
- Benton, Linn Boyd 763
- Benton, Morris Fuller 763
- Faber, George A 754
- Greenfield, Oliver H 755
- Heimaker, Edward 754
- Just, George A 753
- Kurkjian, A. C 779
- Laabs, Paul H 754
- Marble, George W 776
- Meyer, A. G 777
- Milwaukee Graphic Arts Exposition, Chairmen of Committees of the 754
- Nelson, Robert W 762
- Phinney, Joseph Warren 763
- Students Specializing in Community Journalism 770
- Weber, Harvey H 753

PAGE

PRESSROOM:
- Blur on Impression and Heavy Edges on Vignette 733
- Chamois Versus Rubber for Envelope Printing 733
- Column Space Slugs Work Up 734
- Gold Ink or Bronze Powder 733
- Slitting Not Always as Cheap as Paper Cutting 733
- Slur on Plate at Back Edge, Cause of 733

Presswork, Some Practical Hints on — Part XVII. 741

PROCESS ENGRAVING:
- Color Reproduction de Luxe 744
- *Liberty* Now Printed From Relief Plates 743
- Over-Exposure in Blue-Prints, Correcting .. 743
- Printers' and Scientists' Primary Colors 743
- Rotary Reproduction Camera, A 743
- Three-Color Picture by Telephone, Chicago to New York 743

PROOFROOM 723

Publisher, The New — Schoolville 734

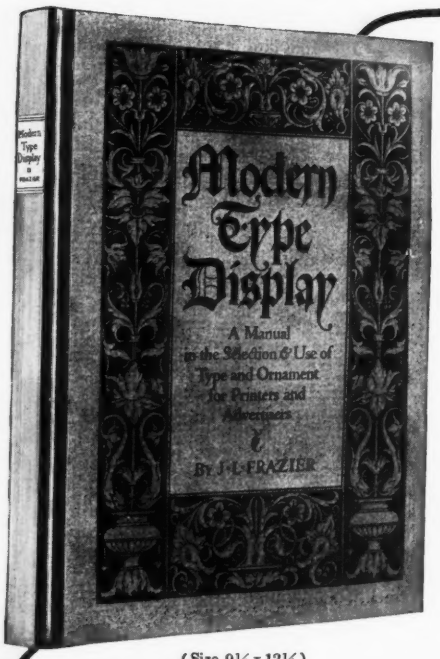
Pyramid Makeup, Why Not Adopt the? 715

Reminding the Customer 725

SPECIMEN REVIEW 745

TRADE NOTES:
- Brief Notes of the Trade 779
- California, Builds Great Printing Plant in .. 779
- Caslon, Smaller Sizes of, Now Available on the Ludlow 778
- Central Downtown Display Room for Manufacturers 777
- Clarkson, C. F., Appointed Sales Promotion Manager of Ink Company 777
- Dennison & Sons Send Out Splendid Type Specimen Book 777
- Department of Commerce Gives 1923 Figures on Typefounding 779
- D. M. A. A. Convention, Make Hotel Accommodations for 776
- District Press Association Meets at Paris, Missouri 779
- Electrotypers Plan Convention 776
- Exhibit of Publicity Material and Equipment 779
- Ink Specimen Book, Issue Helpful 779
- Intertype Corporation, Head of, Goes Abroad 778
- Linotype Company, Middle West Branch of, Issues Historical Booklet 777
- Marble, George W., Is New President of the National Editorial Association 776
- Meyer, A. G., Joins Staff of F. Wesel Manufacturing Company 777
- Miehle Vertical Press, Instruction in Operation of, Given at Carnegie Tech 777
- Mohan, C. H., Chicago Representative of L. L. Brown Paper Company 778
- Ortleb Ink Agitator Company Enlarges Factory Capacity 778
- Photoengravers Hold Annual Convention at Cincinnati 776
- Power Punching Equipment for Small Plants 777
- Press Tape, Double Woven 778
- Printers Lead Nation's Workers in Size of Their Pay Envelope 776
- Printing and Publishing Concern Erects New Building 778
- Sickle, A. E 778
- Wickham, Harry W 779
- Williamsport, Pennsylvania, Printing Company, New Plant for 777

When Labor Coöperates 760



(Size 9½ x 12¼)

More than 200 Specimens of Fine Printing—many in colors. Also, numerous examples of Typography.

New Book

on Typography

for Printers, Layout Men and Advertisers

The cream of J. L. Frazier's constructive and scientific articles on type-composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic and complete course in Typography.

To be successful, type-display must first ATTRACT and then INTERPRET—this book tells you how to make it do both.

As an example of fine printing in itself—to say nothing of the many beautiful specimens by leading typographers and designers which it contains—this book is more than worth the price. The eighty-odd big (9 x 12 inch) pages of helpful and instructive text are thrown in for good measure.

First Edition limited to Eleven Hundred Copies

DO NOT DELAY—order your copy today. The price is only $5, postage 25 cents extra. Send order with remittance to

Book Dept., **THE INLAND PRINTER CO.**
632 Sherman Street, Chicago

IMPOSITION

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

Forms for Platen Press
Four-page Forms
Eight-page Forms
Folder Forms
Twelve-page Forms
Sixteen-page Forms
Eighteen-page Forms
Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers
Folders, Brown Folders

72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, $1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO, ILL.

Practical and Authoritative Information about

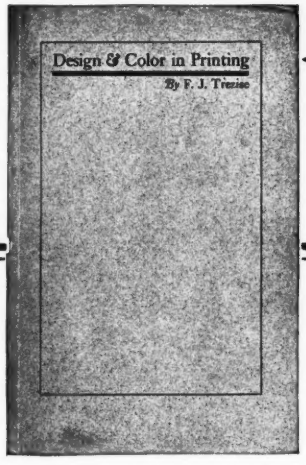
Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for 50¢



The Vest Pocket Manual of Printing

For Sale by
The Inland Printer Co.



←this $1.25 book

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him "reasons." He can know "why" his work is good, and explain it; or "why" it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this $1.25 book. Why should you pay more?

Know "WHY" and you'll know "HOW"

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

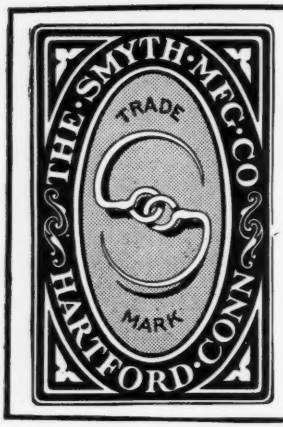
Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.

Here's my $1.25; send "Design & Color in Printing" to

Name .....

Street .....

City ..... *State* .....



THE SMYTH MANFG. CO.
HARTFORD, CONN.

Designers and Builders of the Highest Grade Machinery for Bookbinders and Blank Book Makers

SOLE SELLING AGENT

NEW YORK **E. C. FULLER COMPANY** CHICAGO

INDEX TO ADVERTISEMENTS

	PAGE
Allied Paper Mills	805
American Appraisal Co	677
American Assembling Machine Co	684
American Brass & Wood Type Co	808
American Electrotype Co	694
American Numbering Machine Co	809
American Photo-Engravers Association	667
American Steel Chase Co	808
American Type Founders Co...688, 692, 696,	699
Ault & Wiborg Co	Insert
Babcock Printing Press Mfg. Co	683
Baum, Russell Ernest	704
Beckett Paper Co	788
Bingham Bros. Co	Insert
Bingham's, Sam'l, Son Mfg. Co	799
Blatchford, E. W., Co	808
Blomgren Bros. Co	708
Boice, W. B. & J. E	809
Boston Wire Stitcher	688
Bradner, Smith & Co	800
Brower, A. T. H., Co	708
Butler Paper Corporations	803
Cantine, The Martin, Co	794
Carmichael Blanket Co	680
Carpenter Paper Co	820
Caslon, H. W., & Co., Ltd	809
Challenge Machinery Co...668,	687
Chalmers Chemical Co	686
Chandler & Price Co	Insert
Chicago Metal Mfg. Co	806
Chicago Paper Co	787
Cleveland Folding Machine Co	678
Cline Electric Mfg. Co	812
Collins, A. M., Mfg. Co	804
Conner, Fendler & Co	820
Craig Sales Corporation	690
Crescent Engraving Co	806
Cromwell Paper Co	Cover
Damon Type Founders Co	820
Dennison Mfg. Co	815
Dexter, C. H., & Sons	813
Dexter Folder Co	705
Dick, Rev. Robt., Estate	808
Dill & Collins	807
Dinse, Page & Co	808
Doyle, J. E., Co	808
Dunham-Watson Co	820
Durant Mfg. Co	814
Eastern Mfg. Co	665
Embossograph Process Co	808
Empire Type Foundry	817
Forest City Bookbinding Co	814
Fortified Mfg. Co	810
Fuerst-Friedman Co	820
Geisinger, A. F., Mfg. Co	688
General Electric Co	682
Gilbert Paper Co	789
Globe Engraving & Electrotype Co	690
Goes Lithographing Co	681
Golding Mfg. Co	702
Greene, The Stephen, Co	783
Hacker Mfg. Co...688,	695
Hamilton Mfg. Co	676
Harris Automatic Press Co	685
Hellmuth, Chas	819
Hill-Curtis Co	673
Hoffman Type & Engraving Co	812
Horton Mfg. Co	810
Howard Paper Co	785
Indiana Chemical & Mfg. Co	689
Intertype Corporation	703
Ithaca Engraving Co	819
Johnson Perfection Burner Co	820
Keratol Co	811
Kidder Press Co	689
Kimberley-Clark Co	801
Kimble Electric Co	704
King Card Co	808
LaMonte, George, & Son	817
Latham Machinery Co	694
Lee Paper Co	815
Liberty Folder Co	666
Linograph Co	669
Ludlow Typograph Co	709
McLaurin-Jones Co	Insert
Marlow Mfg. Co	812
Megill, Edw. L	780
Meisel Press Mfg. Co	695
Mentges Folder Co	700
Merchant & Evans Co	806
Mergenthaler Linotype Co...Cover,	802
Metals Refining Co	697
Metropolitan Museum of Art	820
Miehle Ptg. Press & Mfg. Co...674,	675
Miller Saw Trimmer Co...710-	711
Milwaukee Graphic Arts Exposition	784
Mittag & Volger	808
Modern Die & Plate Press Mfg. Co	808
Molloy, David J., Co	795
Monitor Controller Co	708
Morgan Expansion Roller Truck Co	809
Morgans & Wilcox Mfg. Co	691
Neenah Paper Co	797
New Era Mfg. Co	696
Northwestern Electric Co	666
Nossel, Frank	783
Ortleb Ink Agitator Co	700
Page, Robert R	812
Paper Mills Co	Cover
Peerless Paper Co	813
Peninsular Paper Co	791
Pitt, J. W	783
Porte Publishing Co	817
Printers Manufacturing Co	708
Redington, F. B., Co	820
Reinhardt, G. E	814
Richards, J. A., Co	693
Robbins, Sabin, Paper Co	798
Roberts Numbering Machine Co	819
Rockaway, The, Co	681
Rouse, H. B., & Co	691
Royal Electrotype Co...670,	671
Scott, Walter, & Co	820
Self-Feeding Brush Co	812
Seybold Machine Co	679
Sinclair & Valentine Co	810
Smyth Mfg. Co	824
Spickler, Chas	808
Stokes & Smith Co	693
Swart, Geo. R., & Co	706
Thomson-National Press Co	707
Transportation Building	701
Triangle Ink & Color Co	813
Turner & Porter	817
United Printing Machinery Co	672
U. S. Envelope Co...792, 793,	796
Vandercook, R. O	701
Verbeke, Pierre	812
Want Advertisements	780
Warren, S. D., Co	786
Wesel, F., Mfg. Co	704
West Mfg. Co	680
Western States Envelope Co	806
Weston, Byron, Co	790
West Virginia Pulp & Paper Co	Insert
Wetter Numbering Machine Co	783
White, James, Paper Co	666
Wiggins, John B., Co	812
Williams, Brown & Earle	808
Willsea Works, The	698
Wing's, Chauncey, Sons	809



CROMWELL SPECIAL PREPARED TYMPAN PAPER

A proven product. True in caliper.
A perfect draw sheet. No offsetting.
Saves in make-ready.
Eliminates shrinking and swelling.
It costs more per roll, but less per sheet.

Just ask the man who uses it!!

Every roll of Cromwell product is

Unconditionally Guaranteed

Be sure you get THE GENUINE —it bears our trade-mark

The World's Best and Standard Tympan

MADE BY THE

CROMWELL PAPER CO.

JASPER PLACE
CHICAGO
U·S·A·



There are certain fundamental beliefs upon which we have built this business

SIMPLE OPERATION

In every detail of its construction, the Linotype reflects the fundamental principle of conserving the operator's time and effort to the last second.

If you do not have THE BIG SCHEME OF SIMPLE OPERATION, *we will be glad to send you a copy on request*

TRADE **LINOTYPE** MARK

Mergenthaler Linotype Company

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

920.24.3-A

Composed entirely on the LINOTYPE *in Benedictine series*